



S.S. STEWART'S BANJO & GUITAR JOURNAL

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"ORDINARY CONVERSATION"

BY



Busily engaged at my desk, checking over the correspondence of the day, the door suddenly opens and in comes a rather fine looking fellow, with the salutation, "How are you Stewart; it has been some time since I saw you last, and I made up my mind not to leave town without running in."

Looking up from my work, I was, for a moment, uncertain as to the voice and appearance of the stranger, but upon a second glance, saw that I was addressed by an old acquaintance in the person of J. H. Longaker, whom I had not had the pleasure of meeting for some time.

Of course, the first question he asked me was, "How is business?" This is what everyone in business first asks; it having become a habit with them to ask, a habit growing out of the hard and soft shell times we have been having for a few years past.

"Can't complain," I replied, "all things being considered."

"Well! who wants you to complain," was the rejoinder; "I'm glad to see you in such a busy-looking condition, and with such a cheerful aspect. It looks around here surely as though you were sending out lots of banjos. I was over at the great Bourse Building, and seeing your handsome case of banjos on exhibition, and not being far away from here, I just stopped around to have a look at you. How has the banjo business kept up, these dull times, of the past three or four years?"

"With plenty of hard work and never-ceasing attention to business," I replied, "we have kept the works going. They are doing some careful study on the banjo nowadays, and there are players and clubs, right here in Philadelphia, who have far surpassed what was done on the banjo by the best professional performers—say, only ten years ago. Indeed, it would be a surprise and a revelation to many if they could see and hear the work that is being done on the banjo to-day."

"Then you do not seem to think that the banjo has reached its limit."

"No indeed! the idea is absurd; the banjo has scarcely any more than began to become known; we have still, right here in this city, plenty of people who have yet to form the acquaintance of a banjo, and to listen to one played upon. This is a fact, notwithstanding all the good players and well-drilled banjo clubs we have in Philadelphia."

"Yes, I guess what you say is correct," remarked my friend; "I know that I hear a good deal about *Stewart Banjos* in different parts of the country; and a friend of mine, away off in New Zealand, wrote me a few weeks ago, that they had the Stewart Banjo out there, and had gotten them from Melbourne and Sydney, so I guess the banjo is spreading around pretty well."

"Yes, they have their American Banjo Clubs, in Sydney, N. S. W., as well as in Melbourne, and other Australian points, and there are one or two clubs in Auckland, New Zealand. England and Scotland, too, have numerous banjo clubs, but of late the British have taken up with what they term a Zither Banjo; it is a closed-back affair, very much like the old time Henry C. Dobson closed-back banjo of the last generation, but with the addition of wire strings. They pick the wires with their nails, and of course the tone is rather different from the American Standard Banjo, the recognized banjo here."

"So the old Dob. has come around again, has it? Well that surprises me. I remember a few years ago that the pawnshop windows here had a good representation of them, but I wondered what in the deuce had become of them."

"You know it requires all sorts of things to make up a world, and when a certain thing is quite played out, or forgotten in one place, it may spring up again somewhere else, and for the time being be hailed as an entirely new thing; that's the way it seems to have been with the Closed-back Dob., now called the English Zither 'Jo.

"Not long ago a correspondent, away off in Australia, wrote me of a man who had a solid steel banjo, all steel or iron—rim, head and all—including the strings. He had a pistol attached to the neck, to work with a lever; this he loaded with blank cartridges, and his principal selection was the Ta-ra-ra Bom-de-a. When he came to the *Bom*, he

pulled the lever and off went the pistol. Quite a novel scheme, wasn't it?"

"Yes, I think it was a novelty, but such crazy things are not intended to do the banjo any good; and it is well that this soul-inspiring genius did not bring his banjo to America."

"Quite in contrast with this, is the marvelous musical work being done by A. A. Farland with the banjo. Then too, we had the boy banjoist, Master Fred. Stuber, to play at the exhibition department of the Bourse, here, about the first of the year; he showed himself to possess a remarkable execution, and an excellent nerve. His rendition of Haydn's *Gipsey Rondo*, with piano accompaniment, was remarkably fine.

"Of course, my main purpose in having young Stuber at the Bourse at that time, was to introduce the banjo to the people, who flocked there, and might not hear the banjo anywhere else. I found many among them who were delighted, and would stand there for hours at a time, and who had never before heard a banjo, at least never such music as this.

"It is not an easy thing to get the mass of people familiarized with the banjo, but it is worthy of the time and labor, because in time to come there will be a large field for the banjo business, as it will be the instrument of the people, and is adapted to very many combinations, equally applicable to the use of ladies as to men. At present, it is, generally speaking, not much more than out of its infancy."

My friend here declared himself much interested, and inquired whether banjos had met with a falling off in sales since the introduction of the mandolin.

"This," I replied, "may be, to some extent; but the mandolin and guitar have been, on the other hand, assisted into popular favor very much by the banjo. When the banjo became popular years ago, some people thought the guitar would go out, but such proved not to be the case, as the banjo club gave the guitar a fresh start, and the sale of guitars has grown with the sale of banjos; and the same may be said of the mandolin. The three instruments work so well hand in hand, that one cannot hurt the other."

"Perhaps, when some one has been listening to a fine mandolin player, he may

declare that he don't care for the banjo any more; and the same perhaps on listening to a good guitarist. Soon after this, he happens to hear Farland play the banjo, and then he is all banjo again; for the banjo in Farland's hands becomes a marvelously delightful musical instrument. Perhaps some one hears a squeaky violin in the hands of some scraper, and thinks it is not a musical instrument. Of course, he must change his opinion upon hearing the same instrument in the hands of a *violinist*. Just so is it with everything: conditions and circumstances alter cases."

"Yes, I guess your'e right as to that. If no one heard a good violin player, interest in that noble instrument would die out, and if no one heard good piano playing, the piano as a musical instrument would soon sink into oblivion."

"How is Farland doing now?"

"Farland has of late been meeting with wonderful success; his last trip took him into forty or fifty towns and cities, and he has received some very fine press reports and criticisms. In many places he was not even assisted by a piano accompaniment, but he gave the entire recital by himself; some of these were in theatres and public halls, and others were held in the parlors of private houses and hotels. He is, and has been, doing a wonderfully effective work with the banjo. Many are the letters I receive, stating that the writers had never before thought it possible that such soulful strains lay within the range of a banjo. This, of course, is bound to create more favorable interest in the banjo, and when we come to consider how little really good banjo playing has heretofore been done, so that the people could become acquainted with it, we cannot wonder that the past has been so barren of the results of the present."

"It used to be that all the banjo playing one could hear, was what little was done on the minstrel or variety stage. Now, put the violin or harp in the same position, and see how soon it would sink down to a level with what the banjo has been."

"Farland is a man of mature ideas, and classical too; although he is only about thirty years of age. He does not approve even of admitting the belief that the banjo was at any time a 'negro instrument,' although he concedes the fact that the instrument was introduced as it then was by the burnt-cork minstrels, and in that way got the name of being a negro instrument. I suppose you have read A. Baur's reminiscences; how he, years ago, joined the army, and went south with the purpose in view of hunting up some of the great negro manipulators of the banjo, and how he never succeeded in finding a solitary one."

"That is the story of the 'negro instrument' all the way through; it is all on paper, the expert negro banjo player is a myth; the guitar is a much greater favorite with the colored race than the banjo ever has been, or ever will be. The negro theory, in fact, is an exploded idea. There have been, perhaps, two or three fine executants, and perhaps musical geniuses on the banjo, among whom I may mention the late Horace Weston and the present James Bohee, now

in Europe; but they were far behind Alfred A. Farland, of to-day, and one might as well single out the negro pianists, such as *Blind Tom*, for instance, and attempt to set up a negro theory for the piano, as to attempt to establish such a theory for the banjo, simply because there have been two or three good colored performers, and because the instrument was used originally by bands of imitation negroes. No, the banjo wants better and more intelligent representation, and it is now getting this under the guiding hand and brain of a master, in the form of Farland. No one need ever blush for having attended a banjo concert, where Farland was the star.

"I am proud always to be able to introduce a man like Farland to my friends, and they soon find out that he is no graduate of concert saloon, or beer shop, but an educated, finished musician of the modern times."

"This conversation is certainly very pleasing, and I am glad to see that in spite of the late depressing and hard times, that you and your banjo establishment are still hard at work, the same as ever. It does me good in more ways than one to see and hear of *live men*, and convinces me that much that some would deem impossible can be accomplished by the right kind of well directed effort; but, is not such banjo playing as you describe very difficult to acquire?"

"Yes, I may say that it is; but when we consider again, the vast improvement I have spoken of, and the many, to-day, who are really fine performers, and compare this result with what we had ten or twenty years back, it is not difficult to arrive at the conclusion that with such progress for a very few years more, the average must be far beyond what we now have. As the average musical ability and knowledge increases, there will, of course, be more and more of the exceptionally fine performers; but this result would never be accomplished by sitting down and allowing things to go on in the old way—progress can only be accomplished by hard work—one may *swim up stream*, if he works hard enough, but anyone can float with the current."

"I sometimes notice in the papers, that ladies are taking up the banjo, then again I read that ladies in society are dropping it, and taking up the mandolin, or the guitar, or the harp; which is right?"

"Truly speaking, all these reports are correct. There are some society women who make a practice of studying the banjo and who have never become excellent players; then there are others, without any musical ability, who have taken up the banjo because Mrs. So and So has done so; one succeeds in becoming a performer while another fails. It is so in everything else; some succeed and others fail."

"Then there are some who constantly jump from one thing to another, and, like the rolling stone, which gathers no moss, they never make a success of any one thing. So we have had those who having failed with the banjo, have tried the mandolin or guitar, and although there are some good performers among them, the fact is, that they are few and far between, and they do not very often arrive at the dignity of being classed among

the musical *artists*. The fact is, that the banjo does not want the assistance of *fashion*, but the aid of men like Farland who possess the ability, as well as the energy, to show what there is in the instrument. It is all very well for a man or woman to think 'how nice that is, I guess I'll take up the banjo.' But on finding that it requires as much work as a harp or piano, they get tired of the effort and turn to something else. Such are not the class of people who will ever lend a hand to raise the status of banjo playing.

"There are many, too, who like to amuse themselves on one instrument or another, and it is their privilege, of course, to do so. With the banjo, often a good deal of pleasant and harmless amusement and entertainment can be had, and it may be that these people get more solid enjoyment from their instruments than they who spend hours of toil in practice, with a view to becoming master of the instrument. We, of course, supply instruments to each class of players, and do not pretend to say how they shall be used, although the specialty in the Stewart Banjo runs towards filling the wants of the higher class of performers.

"A man may own a \$300 violin, and keep it solely for the amusement it affords him to play reels or jigs, on one or two evenings a week, while another may aspire to the works of the best masters, and get his amusement by hard and laborious practice of several hours daily, on scales and exercises. Progress is often all the most enduring happiness.

"Just so it is with the banjo; a player will soon tire of his instrument unless he perceives better things ahead, and aims to aspire to reaching this goal. Truly, a poor life this would be, if there was nothing beyond the present to which to aspire; those who sit down, smiling and contented with the present, need not expect to suddenly be elevated to something beyond the present, for it won't come."

"Speaking of contentment, Stewart, leads me to think of your progress in the banjo business. How long have you now been here on Church Street?"

"It has been something over ten years since I moved down here to these buildings, from my former location on Eighth Street. At that time I had to move because I was crowded out of the place I then occupied, by lack of room to handle my goods."

"Do you expect to remain here permanently?"

"Not by any means. For the past two or three years I have turned the matter over in my mind, and after some planning, so much dreaded the job of another removal, that it has been put off from time to time. The last time I had almost made up my mind to seek a new location, the matter was finally adjusted by putting in a larger boiler and engine, in a better position and making the attempt to remain here for a time longer."

"Then you think you'll remain here?"

"No, I can scarcely say that; for it may be that with the coming of another year, I shall seek other quarters. There are many things here which will have to be improved upon. Running a large boiler and engine, when at times we only operate one or two

light machines, is an expense that may be perhaps reduced. There now other systems of power, such as electrical motors, for instance, which may be operated at less expense; then again, our light here is poor, often for a great part of the year necessitating the working in the factory by gas light, and this is not what it should be for the finishing of fine banjos, pearl inlaying, etc."

"Oh! I see. Yes, I should think that you were here laboring under difficulties."

"That, however, is not the only thing to be considered. Our buildings here are cut up into eight rooms, which renders the handling of the goods and materials somewhat bothersome and expensive. I have therefore been thinking of finding, if possible, some large rooms on the upper floors of a suitable building, where all the machines and appliances can be run under a much better light, and with greater facility. This is the purpose I have in mind at present, and I am liable to work it out to a termination, as I have stated, before another year rolls around. But enough of that for the present."

"I noticed a handsome showcase, with some fine banjos, in the window of C. J. Heppe & Son, in Piano Row, on Chestnut Street, as I came down; it made a fine show, looked like the case of yours I saw in the Bourse."

"Yes, it is the mate to the case I have in the Bourse, and the two were used in Chicago, in the World's Fair, some time ago.

"Some of those banjos required a long time to manufacture, and are musically and artistically, WORKS OF ART."

"How is that elaborate pearl inlay work done?"

"The Japanese pearl shell is bought, just as it is imported, in the rough; all the work of cutting, sawing and filing is done here in our factory, partly by hand and partly by specially made machinery. The designs are set into the wood by hand, which is a costly, but at the same time the only proper way of producing a truly correct and durable piece of work. Fancy work of this character does not lose its lustre, nor does it drop out from use, but lasts for many years. Some of the cheaper banjos are inlaid by a cheaper process, and appear fancy to the eye, but, of course, do not possess the durability of the more expensive kind."

"Does this pearl inlaying interfere at all with the tone?"

"No, not if it is properly done. We warrant the musical tone of each instrument, and would not send out one that did not stand the test in every particular."

"There may be, however, cheap imitations of the genuine pearl work done, and such instruments it is better to avoid. A truly fine banjo, that is carved, chased and pearl inlaid by our process, is something to be proud of, and such instruments are usually highly prized by their owners."

"Thomas J. Armstrong, the Chestnut Street teacher, has a showcase at his door, lighted at night by electricity; he had a neat display of banjos therein lately, one a piccolo, and another an \$18.00 grade, No. 2. Some people were looking at the display one even-

ing, when one of them remarked—'See that small banjo; that is pearl inlaid, genuine work, but the other one is merely painted.' The person was not correct, however, as the \$18.00 one was also inlaid, but of a cheaper and less substantial kind of work. Few persons understand anything about this kind of work, you see."

"Are there not a good many more jobbers and other musical instrument manufacturers, now engaged in banjo, mandolin and guitar making than a few years ago?"

"Yes, but that is all within the natural and expected course of events. When some one like myself, who has made the banjo a study, almost from childhood, and who has devoted much time and money to developing the instrument, and written and published many books and pamphlets upon the subject, creates a demand for an instrument, others will seek to make what they can out of it. Many of these dealers care nothing at all about a banjo, nor how it is made; they go at it simply as a matter of merchandise, like selling a ton of coal. Such makers never do anything towards elevating the status of the instrument. An instance came to my notice where a large instrument concern had taken a Stewart Banjo to pieces, weighed and measured all the parts, and then began making banjos for themselves after the model of the Stewart. But then there are so many things to be learned, that can only come from long study and experience, that it is doubtful if anything can really be accomplished in this way."

"Yes, and I suppose the banjo music business, too, was not taken hold of by others until after you had opened up the field for that line of business."

"That's true, also; when I started the banjo music publishing business, a few years ago, no music worth mentioning was published for the banjo, and a player had to pay high prices for having music written for his use. At that time, the banjo was not advancing very rapidly, and every player who learned a new piece was very jealous of it, and that is the reason there were so many versions of one and the same piece of music; one player would take pleasure in giving it to another with more or less mistakes contained, so that 'his' version would be the only correct one."

"This petty and insignificant meanness was often amusing, and I think the *Journal*, I began to publish some fifteen years ago, *Stewart's Banjo and Guitar Journal*, has had a great deal to do with popularizing music for the banjo and in establishing a basis for it."

Here my friend began to look at his watch and to consult his train time-table, with a view to making a train for the west, and hence the remainder of this ordinary conversation is soon told.

"Speaking of banjo clubs," he remarked, "puts me in mind, that you have some very fine banjo concerts in this city; I wish I could spare the time to be present at some of them."

"Yes, we have them here. The Hamilton Club, The Drexel Institute Club, The Carletons, The Pennsylvania University, The Manheim, The Century Wheelmen, The

Quaker City Wheelmen, The Powelton, The Y. M. C. A., and P. R. R. Branch of the same, all have had concerts here lately, and I might mention many others. In Armstrong, Eno and Heller, we have hard-working and painstaking teachers and organizers of banjo clubs; and with much good material in this city, and the interest taken by one and all, it is not to be wondered at, that this city is becoming noted for its fine banjo, mandolin and guitar organizations."

"I'm glad to know this, and wish it was so that I could swing around and live here for a season, but this year, you see, I'm on the road, handling iron, and have got to take in over 200 towns before I get to Pittsburgh for a few weeks rest."

"I'm very glad to have seen you again, and when I get in New York, where I expect to be in a few weeks, I'll make it a point to call on Farland, if he is at home, and have another talk on the banjo business."

With this, my friend started for the Broad Street Station.

Pointers on the Banjo.

In a recent interview, published in the New York *Music Trades*, with the representative of a large musical instrument making and jobbing house, the said party is reported as having said:

"The banjo is not the popular fad it was several years ago, but still, considering the popularity of guitars and mandolins, the demand is pretty fair. The latter two instruments are about the same in popularity, and as they are so commonly used together, it is altogether unlikely their popularity will ever wane. Several years ago there were but few mandolin and guitar makers in this country, but now there are many. There is a good demand for the better class of goods, which shows that the average musician is growing better acquainted with the instruments than formerly, and also that musical taste has changed."

There are several inaccuracies in the foregoing statement, which we will briefly point attention to.

It may be quite true that the banjo is not a "fad," such as it was for a time, a few years ago, but how much such a so-called "fad" could be a so-called popularity is another matter. The advanced banjoist of the day has much reason to feel relieved and glad that this "fad" business has in a measure passed away, and that the mandolin has shifted the fad to its own shoulders, to the relief of the banjo. It is nearly always the unexpected and unlooked for which happens, and when the cheaply-made "thirty-eight-bracket" banjo, was "fadding" away at the pawnbroker's establishments, by the gross, the mandolin manufacturers, at that time, did not think that the prices at which mandolins before long would be sold, would figure at a price far below the cheapest among the cheaply-made "tub" banjos, and thus become a dangerous rival to the cheap banjo; but yet such is the case, and although these manufacturers may talk wisely about the great and increasing popularity of the mandolin, the fact must stare them in the face that the greater numbers of the mandolins they make and sell in large quantities are of a kind that do not reach far beyond twelve dollars per dozen in price. Just how long it will be, under such circumstances, before the mandolin "fad" has fadded itself to death, one may easily conjecture.

Of course there will always be some high-priced mandolins made and sold, however many of the cheap ones may be made, but when you come to that point, you will reach the same identical thing as regards the banjo. There are, and always will be, plenty of true lovers of the banjo left on this earth; those who have studied the powers of the banjo; and such as are to-day studying this instrument, and developing more and more, and further and further, the true and inherent musical beauties which are found more and more to exist.

Neither one dollar fiddles (shingle fiddles) nor one dollar and a quarter mandolins will prevent the sale

of a certain number of the finest violins and mandolins. One might as well start in, as more than one large firm has attempted, "to grasp it all," and find it could, in the end, grasp nothing, as to suppose that the reputable violin maker is going to be ruined because such firm is flooding the country with one or two dollar squeaky violins. Chromo pictures with gaudy frames may suit the requirements of the cheap buyer, whose lack of artistic taste may suit some such market, but for all that, the artist of reputation will still find sale for his work. Then again, we have had years of frightfully depressed times; from the day after the election in 1892, this depression began to manifest itself, and gradually the buyers of luxuries and higher works of art began to curtail expenses and to go without things that they would like to have had, and this curtailment of expenses has become so far reaching and universal that the makers of high-class pianos, as well as most all else, have suffered greatly. Can anyone wonder, under such circumstances, that the banjo, the guitar and the mandolin have suffered in a business way?

And yet, with all these years of depression, there has been, and is now, a steady sale for the high-grade banjos of the reputable makers; so that the cheaply-made mandolins and guitars, have not won over the lovers of the banjo, for we everywhere see the steady progress that has been made in banjo playing, even through these trying times.

* * * * *

We do not have to go very much further back, not only to see that time when few makers of mandolins and guitars were known in this country, but also to see the time when there were *none* worthy of mentioning. In fact, the popularity of the banjo, and the very good work done by rising banjo teachers and makers, is the very thing that put the mandolin and guitar "on their feet," and led to the popularity of these instruments with the public. When the banjo got its best impulse, about the year 1880, the guitar, instead of dying out, began to get a new lease on life, and the introduction and popularity of this instrument was not long following. Many who are to-day large manufacturers of such were at that time merely jobbers of such goods, and they evidently have small data from which to gather statistics. We are not aware that any of them spent long hours of hard work in developing or attempting to improve the instrument before the days of their popularity; no, they waited until others, whose innate love for the instruments led them, by hard work and persistent application, to open the way for the success and popularity of the banjo, mandolin and kindred instruments; it was then time to indeed pose as great makers of the day. Now, it seems, that the banjo, from which they had expected so much is "going back on them." What else could they expect?

* * * * *

A man like Farland, will have ever the honor, and well deserved, too, of having brought the banjo to a higher sphere. His playing need never be in fear of the criticisms of the devotees of mandolin or guitar players, nor have ever the latter-named instruments any possible fear of becoming a rival to the banjo, in such hands as Farland's. All the prejudice on earth, or in the other worlds either, for that matter, will not suffice to remove from Farland the grand work, and the credit that is due him for the work which he has accomplished by reason of his natural painstaking and talent in the sphere of the banjo.

"Popular fads," indeed; no, we do not want more of that brainless element associated with the banjo, the instrument of such an artist as Farland. If one must do the work, and another reap the harvest, it is enough to know that such may be the case among the jobbers, or those who make instruments at wholesale, and sell them as so much merchandise; but the artist Farland, will live long in the musical genius with which his name is associated.

* * * * *

A fine time it will be, too, in attempting to make people believe that the banjo is on the decline, when we now have such books as will begin to show the musically inclined what a heretofore almost unknown musical instrument the banjo was.

"Farland's National School for the Banjo," "Gregory's Practical Fingering for the Banjo" and "Stewart's American Banjo School," all having things

of importance to communicate to the banjo student, and those interested, will assist in bringing the banjo to a higher plane of usefulness than before.

Let us all, therefore, proceed with the banjo work, and with the revival of "better times" we feel no hesitation in declaring that such a "scientific banjo boom" as has never yet been witnessed, will be with us before long.

Alfred A. Farland



A GREAT ARTIST ON THE BANJO.

A more consummate artist in banjo playing than the affable and modest Farland, we feel safe in affirming, does not exist. We may also go further than this and state plainly that his equal can not be found. Having carefully followed his career for the past four or five years and noted the progress made by him—the steady, upward progress—in the elevation of the sphere of banjo music, we feel assured that teachers who have welcomed Farland to their towns and cities, and been co-workers with him in giving concerts and musical entertainments, assisting him in bringing the banjo before the musical classes, have worked to the best advantage of themselves, their business and the public.

Wherever Farland plays, an interest in the instrument is at once awakened. No matter whether this interest, thus awakened, is among those who had not previously formed the acquaintance of the banjo, or whether among such as had looked upon the instrument as a musical toy, or only a crude "plantation instrument," the interest once having been awakened must continue to grow, and must lead to a better knowledge and understanding of the banjo, and better appreciated efforts of the teacher.

No one feels much heart in the work of teaching or playing, if his efforts fail to meet with appreciation and do not receive proper encouragement. The work done on the banjo by Farland is such as at once attracts the admiration of people of musical instinct, whether they be educated musicians or not. This alone is a gain for the banjo.

Then Farland, too, is such a perfect gentleman, so modest and pleasant in his manner and so finished in his musical art, that one has not to converse with him long to discover that he has formed the acquaintance of a finished artist and a gentleman.

Quite recently this artist, on his way west and south, on a concert tour, dropped in upon the writer, who could not but be astonished at the advancement noticeable, even in the short space of time that had intervened since he was last here. Violin and piano selections, pieces of much intricacy and difficulty, were rendered by this artist upon the banjo, with the utmost ease, and had indeed the appearance in their rendition of being "as easy as rolling off a log." Then, too, Farland takes so much pains to have his banjos strung up with good, true and perfect strings, that all the harmonies and intervals are produced in perfect accord, and how different is this to an attempt at rendering such music with strings that are faulty, and when the delicate shading cannot possibly be brought out as the composer intended. Experienced players know fully well how difficult it is to secure such true strings, and how much time must be consumed in the operation of properly stringing the instrument for such a performance. All this has been dwelt upon in these columns before this, but it is fitting to mention it again. Farland deserves all the praise he can ever receive for his work, and we trust that he will in due time receive the reward for his labors which he so justly merits.

* * * * *

Musicians of a higher class had their attention attracted to the banjo in Farland's hands, as never before. All talk about "fads" and such nonsense, passes harmlessly by when the banjo has been heard in the hands of so consummate an artist as this.

Some have said, "They will not take the banjo seriously;" but the dignity of an artist like Farland, soon discovers the fact that the banjo will be taken seriously, and listened to by master musical minds, when a serious and talented artist like this is behind it.

An immense error has been entered into by such as took up the banjo as a "fashionable fad," with a mistaken idea that they had to deal with a simple and easy instrument to master, and that all there was in it could be gotten hold of in a few weeks by anyone who might come along. Then, when these would-be players, with the fad fever, found there was more science and art in the banjo than they had bargained for, they made a good move, by giving it up and trying something more within reach of their talents.

* * * * *

The banjo is quite an easy instrument to acquire a few tunes and song accompaniments upon, and it is also good to amuse one's self with, but, like the violin and piano, it has also higher abilities, and to master these capabilities one must be prepared to study, practice and work hard. Such powers as Farland has with the banjo are not to be had for the mere asking, nor are they to be acquired in a day, nor can they be bought for a price without work.

The day will come, in the future, when the name Alfred A. Farland will be handed down to posterity as the greatest musician in his line this country has ever known, if not in the world.

As time passes, those little jealousies which exist more or less in the musical line, will be past and forgotten, and the name "Farland" will remain as a bright and shining light.

* * * * *

Even the best of men, whether they be among musicians, artists, authors or among other spheres of life, are at times apt to be misunderstood. There are always those who are incapable of understanding that which is beyond them, and yet, speaking of Farland, grand man that he is, his manner is so straightforward, plain and simple, that one must needs be a dolt, indeed, who fails to understand him, even though failing to comprehend his music. Now, how anyone in "this enlightened age" can fail to comprehend the music rendered by Farland is a little curious, but of course, there are some whose only comprehension of musical sounds lies within the range of the jews-harp and a mouth organ, but such as these are not component parts, we hope, of the audiences who assemble to listen to one of Farland's recitals.

* * * * *

It is well to mention, perhaps, that in almost every part of the country, Farland has brought together select audiences to listen to his classical renditions on the banjo, and that in many cases the people have been so agreeably surprised and entertained, that even after hearing from 14 to 18 numbers they would ask for more.

Then, once in a while, just as a little "diminished seventh" must be stuck in between a pair of concords, to prevent the harmony from becoming too smoothly running, a little of the discordant element must drop in, like the following instance:

* * * * *

Farland was once holding forth in a small town, at one of his recitals, and this was attended by a number of young ladies, boys and girls and others, together with some older heads. The more beautifully Farland played, the louder became the conversation among the audience. The artist was about to begin the rendition of his most effective piece, "Cradle Song," by Hauser, when he felt compelled to stop, which was right he should have done. Waiting patiently a few moments to give the audience time to recover their gentlemanly politeness, some one inquired what the difficulty was, and why the music had been stopped. The artist thereupon stated that the *pianissimo* rendition he was about to perform, necessitated perfect quietness, and requested

the audience to remain silent. After securing this, Farland proceeded with his remarkable performance.

After the entertainment had been concluded, some one proceeded to congratulate the artist upon his fine rendition of the "Cradle Song" (Weigenlied). What was the surprise of the party to get a somewhat brief, but fitting reply, for the artist said simply "I'm glad you heard it."

* * * * *

This was in a country town, of course, a place where the manners of the people were, perhaps, no better and no worse than in many of our large cities, with the difference, perhaps, the city audiences in a musical recital are better drilled in common politeness.

But in this instance it happened that the audience did not notice anything wrong with themselves, but saw only that something had displeased them. The result was that the paper of the town reported that Farland was afflicted with the *big head*.

* * * * *

And yet a more refined and unassuming man than Farland it has never been our good fortune to meet, nor one who possesses the musical grandeur he is endowed with.

From the *Aurora Daily News* (Aurora, Ill.) Feb. 10th, '97.

"Farland's music is a revelation. The audience forgets that the man before them is playing a banjo. Under his touch the instrument loses its sharp pang, twang, and responds with the softest chords and harmonies as sweet and pure as a human voice or the tones drawn with a bow by a master of the violin. No one who has never heard him play can have the least conception of the exquisite music he brings forth from an instrument that only a few years ago was neither understood nor ranked as a musical instrument. In the rendition of selections from Haydn, Chopin, Hauser, Handel, Giegh and Mendelssohn, his brilliancy of tone, technique and phrasing were simply marvellous. It was, however, the variations on My Old Kentucky Home that touched the heart strings of the audience, and took the house by storm, and after the great rendition of the overture to Wm. Tell, Farland was twice recalled."

From the *Saginaw Evening News* (Mich.) Feb. 25.

"A large, critical and appreciative audience assembled at Smith Hall on Court Street last evening to hear Alfred A. Farland, the celebrated banjoist, who appeared in this city for the second time, under the auspices of the Waldo Club. Mr. Farland is reputed to be the greatest banjo soloist in the world, and no one who heard him last night doubts the statement. He is a master of the banjo, which is thought by some as an inferior instrument, and under his marvellous touch such ideas are soon dispelled. With perfect ease and grace he interprets the most classical and difficult selections, holding the closest attention of his hearers."

The program last evening included such selections as would appeal to both those who are cultivated in music and those who love it but have not had the advantages of a musical education.

The program included the following selections by Mr. Farland:

Beethoven—Sonata for piano and banjo, Op. 30 No. 3. Original for piano and violin. a, Allegro Assai; b, Moderato; c, Allegro Vivace.

Hauser—Wiegerlied. (Cradle Song)

Haydn—Gypsy Rondo.

Farland—Variations on My Old Kentucky Home.

Chopin—Polonaise, Op. 40, No. 1.

Schubert—Serenade.

Rosini—Allegro vivace from the overture to Wm. Tell.

Popper—Tarantelle.

Yradier—La Paloma.

Paderecki—M'nu a l'Antique.

Verdi—Selections from Il Trovatore.

Farland—Variations on Auld Lang Syne.

Chopin—Nocturne, Op. 9, No. 2.

Mendelssohn—Allegro Molto vivace from Concerto, Op. 64.

Mr. Farland will always be extended a hearty welcome by the music lovers of this city."

From the *Nashville American*.

"It would tax the English vocabulary to say too much in praise of the recital given by A. A. Farland at Watkins Hall last night. It was his first appearance in Nashville, and it is safe to say that a more agreeably surprised audience never gathered in this city.

No one who has not heard Mr. Farland play the banjo knows the capabilities of the instrument. Musicians might think him over ambitious in attempting such a programme as he gave last night on an instrument that has been but a short time recognized as anything but a musical toy, but his undoubtedly proved many things for the banjo in his renderings of numbers that covered such a range of required possibilities as the William Tell overture, Chopin nocturne, Schubert serenade, Allegro molto vivace, from Mendelssohn concerto and other numbers which made up the programme. Each was a surprise, and the attention given him throughout by a large audience in which the musical element of Nashville predominated, was a compliment which is paid only to artists. Mr. Farland is an easy, graceful performer, with a technique that is simply wonderful. But one is not so much impressed with his execution as with the delicate and artistic rendering, combined with an interpretation that has won for him the undisputed title of the world's greatest banjoist.

There is about his playing a warmth of feeling that makes one forget the instrument. It becomes almost a part of himself. Mr. Farland has done more than any other to put the banjo

where it now stands. His methods are accepted and taught wherever the banjo is taught and played, and to him undeniably belongs the praise for making for America's only national instrument a popularity that has spread throughout the civilized world.

To complete the pleasure and artistic success of the evening Prof. LeBarge's mandolin and guitar orchestra, during an intermission in the programme, rendered three selections with a wealth of harmony and finish that won the spontaneous applause of the cultured and critical listeners. This orchestra consisted of fifty people trained by Professor LeBarge, who led them last night. It was possibly the largest aggregation of performers on these instruments ever gotten together in Nashville and their work was a revelation in its beauty. The selections played were by Prof. LeBarge, "Showers of Roses," "Gavotte," "Amorita Waltz" and "Tally-Ho Two-Step."

From the *Louisville Courier Journal*.

"The several hundred people who went to the Auditorium last night entered the building with a certain degree of misgiving. They read on the programme that the Largo of Handel, the William Tell overture and the Brahms Hungarian Dance would tinkle from the strings of the banjo. When these several hundred people issued from the portals of the play-house they were amply convinced that these classics had found a capable expression from this, the most unresponsive of all instruments. Had the time of musical wonders not already ceased, it might have come to an end with the triumph of Farland. The ability of this artist is, fortunately, well known to the musical public of Louisville, and when it is said that his efforts last night were thoroughly in accord with those of last season, it is in itself sufficient tribute. Farland's technique is amazing. The harsh, unsympathetic twang of the cold instrument vanishes, and in its stead there flows a clear, rippling music."

From the *New Haven Evening Union*.

"It was unfortunate that Mr. Alfred A. Farland could not have had a pleasanter evening for his delightful banjo recital last night at Harmonie Hall. Music lovers who were unable to attend missed a great deal. Mr. Farland is an artist. His playing of the banjo, which even after it has proven his ability to do more, is looked upon by many as a nice instrument upon which to strum accompaniments to plantation melodies, was a revelation. Mr. Farland confines himself by no means to the popular marches of the day, but delves deep into the classics for his music. For instance, he played, and played delightfully, too, the Chopin nocturne, Op. 9, No. 2, the Mendelssohn concerto, Op. 64, and the Handel Largo, none of which can be classed as popular or frothy. He also played "My Old Kentucky Home," with variations, which never receives anything like its proper interpretation except on the banjo, and "Auld Lang Syne" with variations.

Mr. George Ansel Austin, to whom thanks must be given for Mr. Farland's appearance, played once with Mr. Farland, giving a gavotte by Popper. Assisting in the concert was Edward A. Leopold and the Pizzicati Banjo Club. The playing of the club, particularly in "The Patrol of the Scissors Grinder," is warmly to be commended. Mr. Leopold sang well. He has a deep bass voice with a richness of quality and his work evidences study. The "Bedouin Love Song," by Buck was the best of his solos, and "My Love From Burgundy," sung with the club, was charmingly given."

From the *New Haven Evening Register*.

"A delightful musical treat was accorded local lovers of banjo music last night at Harmonie Hall, when the world's champion banjoist, Alfred A. Farland, gave a recital to a crowded house, under the auspices of George Austin, of this city. Mr. Farland was at his best, and his wonderful work won him a rousing reception. Everything was encored, the overture to William Tell and the nocturne from Chopin taking the house by storm.

The gavotte by Messrs. Farland and Austin was cordially received and the selections by the Pizzicati Banjo Club showed careful training and excellent execution by the members of the club, all of whom are New Haven boys. E. A. Leopold, a new basso, made his debut to the musical world. He has a voice of truly sympathetic quality. He rendered three solos. Miss Alice F. Smith, of West Haven, who recently returned from a successful three-years' course in German university music-study, was the accompanist of the evening."

Among the places visited in Mr. Farland's latest concert route were the following, in all of which he met with success:

Dorchester, Mass.; Montpelier, Vt.; Ogdensburg, N. Y.; Geneva, N. Y.; Holley, N. Y.; Warsaw, N. Y.; Ridgway, Pa.; Punxsutawney, Pa.; Tiffin, O.; Sterling, Ill.; Plainfield, Ill.; Aurora, Ill.; Manitowoc, Wis.; Newport, Ind.; Indianapolis, Ind.; New Harmony, Ind.; Poseyville, Ind.; Mt. Vernon, Ind.; Nashville, Tenn.; Louisville, Ky.; Vassar, Mich.; Saginaw, Mich.; Newburg, N. Y.; New York City, N. Y.; New Haven, Conn.; Passaic, N. J.; Hazelton, Pa.; Malone, N. Y.

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Mr. Farland expects to play again in New York City, at the Berkley Lyceum, about April 21; thence South and West to Virginia and through Pennsylvania and Ohio, Michigan, Illinois, Indiana, Tennessee and back into Illinois, Wisconsin, Minnesota, Iowa, Nebraska, Colorado, playing return dates in many of the cities in the foregoing list.

Western correspondents are advised to write for dates in May and June, without loss of time. Mr. Farland's address is 124 West 35th Street, New York City.

The Hamilton Banjo Club.

The above-named club gave its Ninth Annual Concert in Philadelphia, at the beautiful new Horticultural Hall, Broad and Locust Streets, on Thursday evening, February 18th, to a very large and appreciative audience. The work of both the Hamilton Banjo, and Mandolin and Guitar Clubs, shows great improvement during the past few years, and as the boys say, it is "Progress," with a big P.

Paul Eno, as conductor, deserves a vast deal of credit.

Truly is Philadelphia a city of banjo clubs.

The following is the programme:

PART I

1 (a) March—"El Capitan" Sousa
(b) Patrol—"The Colored Band" Eno
HAMILTON BANJO CLUB

2 Soprano Solo—"Nymphs and Fauns" Bemberg
MME. EMME SUELKE

3 Two Dances (a) "Toreador" Eno
(b) "Fin de Siecle" Hogue
HAMILTON MANDOLIN CLUB

4 Baritone Solo—"The Vagabond" Molloy
MR. T. CUSHING JONES

5 Selection—(From Gounod's "Faust") arr. Barclay
HAMILTON BANJO CLUB

6 Solos on the "Crown" Piano—
MR. GEORGE BLUMMER

PART II

1 (a) Waltzes—"Reign of Love" Eno
(b) March—"Handicap" Rosey
HAMILTON BANJO CLUB

2 Baritone Solo—"If Thou Didst Love Me." Denza
MR. T. CUSHING JONES

3 Polonaise (Op. 17) Acton
HAMILTON MANDOLIN CLUB

4 Soprano (a) Irish Folk Song Foote
Solo (b) "Fallah! Fallah!" Vander Stucken
MME. EMMA SUELKE

5 Medley—"96-'97"
HAMILTON BANJO CLUB
MISS JULIA PLANTHOL
MR. WILLIAM J. GOECKEL } Accompanists

Banjo Clubs With Piano.

Those who order piano parts for banjo club music, the sample parts of which appear on the pages of the *Journal*, should remember that the leading, or solo parts of such are played upon the banjeaurine, and that the piano parts are written to meet the requirements of the banjeaurine pitch.

The "solo part" can be used with the piano, and the banjeaurine and piano played together under this combination, but the mistake should not be made of attempting to use the solo part of club music, by playing it on the regulation banjo, instead of on the banjeaurine, for in this case the piano part will not harmonize. A little forethought on the part of the players will prevent misunderstandings and annoyances, both to themselves and to the publisher.

A piano part for a banjo solo is a good thing; it is attractive and it is good for the player as well as for the auditor.

A piano part suited to banjo club arrangements is also a good thing, for the banjeaurine player of the club can then play his banjeaurine parts at home, accompanied on the piano, by his wife, his sister, his sweetheart or some other competent person.

Then, too, a banjo club can be started with, say a banjeaurine, a first and second banjo and a piano, and the other parts may be added later on as the work progresses. This will lead to an increase in the number of clubs, and to a greater popularity of such organizations, and their increased use in musical concerts and entertainments.

Then, too, a piano part added to a large banjo and guitar club is no mean acquisition. In the final number, rendered by the Hamilton Banjo Club, at their last concert here, the addition of the piano to the forty or more instruments in use, including the two bass banjos, was remarked as an improvement by the large audience present, and there can be no better organization from which to pattern, than the Hamilton Banjo, Mandolin and Guitar Club, of Philadelphia, under the direction of Paul Eno. (See report.)

The Origin of the Present Banjo Club.

We cannot give any authentic record of the origin of the banjo, despite the many conflicting stories of its early history, but the history of that modification of the instrument, known as the *banjeaurine*, is *not* clouded in mystery.

The advent of the modern BANJO CLUB has been recently reviewed in these columns, and the beginning of the club dated from the advent of the *banjeaurine*, which was in the year 1885. The following clipping, taken from a publication of that year, was the first announcement of the 12½ inch Imperial *Banjeaurine*:

"Stewart has gotten out a new kind of banjo, a large rim with short neck. They are the sharpest and most brilliant banjos ever made. The rim is 12½ inches and the neck only 10 inches, but the ebony fingerboard runs up over the head, so that 18 frets can be placed on the fret-board. These banjos sound grand when played with the ordinary banjo, the third string being tuned to C, an octave higher than the bass string of ordinary banjos. They sell for \$30.00."

During the past dozen years the *banjeaurine* has been improved and brought nearer perfection, and the banjo club has become a highly popular institution. Piano parts, adapted to the pitch of the *banjeaurine*, are now being published, and the improved solo *banjeaurine* bids fair to become the favorite solo banjo of the generation, while the piano parts can be used together with the club performance when desired.

Two books on CLUBS have been published, both the work of Thomas J. Armstrong, price 50 cents each. They are published by Stewart, and are called "Banjo Orchestra Music, or Hints to Arrangers and Teachers of Banjo Clubs" and "Divided Accompaniment." With such assistants the work of progress in banjo, mandolin and guitar clubs, should be much more rapid than in the past.

"The Stewart is King."

The phrase, "Stewart is King," relating of course to the banjo which is known by that name, has become a widely-known and generally accepted synonym.

Ever since the palmy days of HORACE WESTON, the late world-renowned and marvelous banjo player, the S. S. Stewart Banjo has been recognized the world over, among banjoists, as the King of all instruments of its class.

It has been CROWNED with laurels as years went by, and is to-day used by the foremost and most advanced performers known to the public.

There have been many changes in the banjo and in the manner of playing it during the past decade or two, and Stewart, the manufacturer of the Stewart Banjos, has not fallen back one hair's breadth in the work; not only as a manufacturer has he kept in the lead, but also as a writer, composer, editor and publisher; hence it follows that wherever a banjo is known and played, Stewart's Banjos, Stewart's Music, Stewart's Books and Stewart's *Journal* are household words. We can speak of this with some honest pride, and look back upon the work of the last nineteen or twenty years with some feelings of satisfaction.

Time was when anyone who wanted to buy a suitable banjo for practice or playing, found his path beset with difficulties. A good banjo, at a fair price, was then a difficult article to secure.

Gradually all this has been changed, and the business brought to something more like a legitimate business or profession.

A few years ago one could not buy suitable banjo music or books; he must pay for everything to be written and "copied off" for him.

Do the players and students of the day fully appreciate the work that has been done for them during the past twenty years, to give them the clearly-printed, well-arranged and correctly-harmonized editions of banjo club and orchestra music? Some there are who do, and others who do not.

Those who have experienced the difficulties of the "old times," appreciate the new order of things; young players and beginners may not realize an

appreciation, because they did not live in a time when their experience with the banjo made it possible to know the value of the work now accomplished, which was then lacking. No one can blame a person for not knowing or realizing a thing which to him had no existence, for it is only by and through our own experiences that we can know positively anything at all, and the best experiences are those that are most costly, for then we are more likely to remember and profit by them.

Consequently our best friends among our banjo and music customers are those who have had sufficient experience, and gone through sufficient costly experience with other instruments, to fit them for appreciating a thoroughly good thing when they get it.

It was one and many of such experienced banjoists who gave the term and coined the expression, "The Stewart is King," which has stuck to the Stewart Banjo year in and out.

* * * * *

Of course, there must always be some fools as long as the world wags along. A banjo seller, who bought and sold banjos, after putting his name thereon, once said, "A new fool is born every day in the year." This dealer, it is to be supposed, believed this as a truism, else where would his customers come from?

So there are fools of another kind, who see everything in a distorted light, imagine the product of a diseased imagination for the vision they should properly behold. These are the genus that see in the "Stewart is King" the effect of their own perverted imagination. They are apt to fancy that Stewart is like themselves, with a conceited head and plug hat, and full of "blow," who likes to stand upon the street corners with a pair of plaid breeches, a striped vest and a huge shirt stud and proclaim "I am King."

Now, we do not wish to destroy the illusions of such rainbow-chasers, if their manner of living and thought makes them any happier, and so far as we are concerned, they are at liberty to dwell within the limits of their ideals from now till doomsday, and we wish them all happiness; but we have a number of correspondents and customers who do not belong to their clan, and the longer we live, the more intelligent people we daily come in contact with, among the students of the banjo of the day.

* * * * *

The banjo is becoming better understood day by day and year by year, although there are still probably thousands of musical folks who have not yet become acquainted with it; yet the time is steadily coming when the instrument will be recognized and studied by all musicians, and there will be no reason to be ashamed of it. To the workers of the past, such players as the late Horace Weston and others, and to the workers of the present, such as the wonderful Farland, who has stepped a few paces beyond the previous workers, let us hope they will not be without their just reward.

* * * * *

Those who buy Stewart Banjos are always assured of securing the full value of their money, and it is a good thing to be sure of this in this world of mistakes and dearly-bought experiences.

The Autoharp and Zither 'Jo

It will not be a "bed of roses" to the proprietors of that rather mechanical and expressionless instrument, called the "Autoharp," to attempt to push it into prominence as *America's National Instrument*, although, with the assistance of large capital and plenty of advertising, almost anything can be floated into a certain degree of popularity, but the Autoharp was damned long ago by the "simple method" of musical notation with which it is accompanied. It is, in short, a poor apology for the zither, lacking the fingerboard, and with it all the effects of the zither.

Speaking of the zither, reminds us of the miserable attempt to turn the old time closed

back banjo into a "Zither Banjo," in England.

Now the attempt to make a banjo out of this wire string "fake," is very much like trying to make the autoharp take the place of the zither.

That the box back Zither 'Jo is a failure there is every evidence of. A recent letter from an English banjoist of much experience, and who knows what he is talking about, contains the following:

"Respecting the controversy about the zirher or ordinary banjo, I can only say that having given the Zither 'Jo over four years good trial, it is *not in it* with a good *ordinary* (meaning the American open back banjo) and I should not dream of playing a zither banjo in a large hall."

We should think that the "Zither 'Jo," would go well with an "Autoharp," as the wire strings would blend well together.

Strings! Strings!

No "Cat Gut," but *Genuine Russian Ringtail Rarer*. Why fool around, experimenting upon strings, when you can string your banjo with Stewart's Strings, and get the right thing at the right price.

Best banjo first, second and fifth strings, double length, 10 cents each, or 15 strings for one dollar. Mailed postage free.

Banjo third, or guitar E, 10 cents each, or one dollar per dozen.

The very best bass, or fourth strings, 10 cents each, or 75 cents per dozen.

In quantities, we sell them as follows:

Assorted 1st, 2d, 3d and 4th strings, per bundle of 30 strings, \$1.75.

Hot weather strings. Stewart's twisted silk banjo strings, for hot or moist weather, —first, second and thirds, 10 cents each, 15 for \$1.00, 30 for \$1.75.

S. S. STEWART,
223 Church Street, Philadelphia, Pa.

His Dream—A Soliloquy

"The *Journal* is, of course, a highly profitable enterprise; old Stewart must be growing rich, and lazy at the same time.

"Let us see! He gets 50 cents for a year's subscription.

"Out of this 50, 12 goes to the U. S. Postal Department, by way of transportation.

"Let's see! That leaves 38 cents, don't it?

"Now, out of this 38 cents there must be paid for, six books of 32 pages each, and one book extra given as a premium.

"Of course Stewart don't have to pay anything for *literary work*, as he sits up all night doing the work himself.

"Then it is no trouble or expense to keep the subscription list.

"Let's all go to work, publishing *Journals*, and knock Stewart out.

"There's Partee, Otto H. Albrecht, and Griffith; they have all got papers and some others have got pet corns on their toes. If we don't get to work, we'll not be in it, the way things are moving now.

"To hail with it, lets get to work."

And this being the end of his dream, the sleeper awoke, cast off the slumbers of the night, and wondered where he was at.



The card of E. B. RICHARDS, of Fond du Lac, Wis., came in too late for our last issue, but appears in this number. This gentleman is working hard for the banjo in that locality, and we believe he is worthy of success and hope he will win it.

The Banjo Club of the Girls' High School of Philadelphia, played at the regular Association Course of the Y. M. C. A., at the Hall, Fifteenth and Chestnut Streets, on the evening of January 28th last.

The organization comprises some eleven young ladies, and they play well. Their teacher is Miss Emily M. Hastings.

J. S. M'KANE, East Boston, Mass., writes:—"The SPECIAL THOROUGHBRED Banjo was received sometime ago. It is really a *wonder*; has a clear, ringing tone, and very easy to play upon. I think the shape of the neck holds the secret to the ease of execution with left hand, as a similar ease of manipulation is experienced with the *Orchestra Banjo*."

ROBERT A. HELLER, Easton, Penna., writes:—"Enclosed find money order in payment for harp attachment put on banjo, just received from you.

"The SPECIAL THOROUGHBRED Banjo, after but two days practice on same, turns out to be a wonderful instrument. It is far exceeding my expectations; it possesses a quality of musical tone, which I am sure cannot be found in any other banjo made. What caught my eye particularly, is its deep, rich and mellow tone, which has wonderful carrying power; also the sweetness and resonance of same. I find it much easier to play difficult chords, and to make chromatic runs, etc., owing to beautiful shape of neck."

"WHO STOLE THE BANJO?"

O. H. BULLOCK, of 110 Twenty-sixth Street, Detroit, Mich., writing under date of January 21st, says:—"In October, I had my banjo of your make stolen. It was a Champion, No. 16,461. I left it in a seat in the car, and went to another part of the train; when I returned, the banjo had disappeared. The fellow that took it left the train at Vassar. I had the sheriff and railroad detectives after him, but without success."

GATTY JONES, St. Louis, Mo., writing under date of January 23d last, says:—"Your letter of the 21st to hand this A. M. The banjo-banjeaurine and mandolin by Adams Express at 12 o'clock. You ask me to let you know how I like the instruments. Concerning the banjo, I can only say, in my opinion, the Stewart Banjo is the best banjo in the world for tone, durability and beauty of finish. Concerning the mandolin, it is the best for the price on the market; in fact, I don't think a finer tone can be produced at any price, it is true up to the last fret, and the finish is all one can wish.

"My first Stewart Banjo, I bought from the late Harry Shorley, in Sacramento, Cal., $12\frac{1}{2} \times 20\frac{1}{2}$ inches. Then I came east, and got one from you for \$45.00, which I took to England. When I came back, I got another from you, this I took to New Orleans and San Francisco. Then you made me my first raised fret, $11\frac{1}{2} \times 19$ inches, this I took to Seattle, Washington; and England, where I sold it, and got another Thoroughbred and Pony. These two, I lost in the cyclone. So you see I have always used the S. S. S. Banjos."

The Banjo, Mandolin and Guitar Recital, under the direction of Van L. Farrand, given on Thursday evening, February 4th, last, was a complete success. It was held in Crawford's Hall, Menominee, Mich. Mr. Farland is a painstaking performer and teacher, and we are glad to hear of his success.

HENRY S. ATKINS, New York City, writes:—"I desire to thank you for sending me the marked copy of the *Journal*. Many musical publications reach me, but I must say that yours is the best I have ever seen. A novice will find much to help him; and the expert banjo player learns something from it. The *Dreams of Darkey Land*, published in the current issue is a beautiful piece, worth six months subscription alone. Your willingness to help players along can have but one result; making you the most popular man with the banjoists throughout the world."

H. A. WALSH, music dealer, Atlantic City, N. J., writing under date of February 5th, last, says:—"Mr. F. W. Sutton uses one of your AMERICAN PRINCESS, ten inch rim banjos; it is unequalled in tone. He says he would not take \$50.00 for it. It was purchased not long ago, from J. E. Ditson & Co.

"Mr. Sutton has played for years; C. H. Loag was his teacher."

The worthy editor of Cartee's Padenza, states that there is but a *Trinity* of first-class second-class magazines published in this country at present,—the said trinity being composed of *The Cadenza*, *Ladies' Home Journal* and *Scribner's Monthly*. We take it, of course, that of this combination the *real thing* is the Padenza; but why in thunder is the *Farmers' Magazine* left out? If that is not worthy of a place with the *elect*, it is surely very strange. After printing a page or two more from the *U. S. Postal Guide*, to fill out blank-space, the little *Cadenza*, may win distinction as a dealer in second-hand jokes.

EDWARD LA VAN, banjo soloist, of La Van and Leslie, writing from Louisville, Ky., under date of February 8th, last, says:—"The TWENTIETH CENTURY Banjo I received last month, arrived in good condition, and I am so well satisfied with it, I thought I would write to tell you what I think of it. Well, in regards to finish, it is a beauty, and as for tone, I do not think it can be duplicated in any other make, as I have used the _____ and _____ and numerous others, but none can begin to compare with the Stewart. Everyone who hears my TWENTIETH CENTURY admires the instrument, the tone especially, and when they ask whose make it is, I don't forget to tell them it is made by the best banjo maker in the world, and that is Stewart. In the future I will use the Stewart Banjos exclusively, and will always remember that the *Stewart is King*. I wish you the success in your business that your talent deserves."

104 W. 8th Street, New York, Feb. 10, '97.

MR. S. S. STEWART, DEAR SIR:—"The *Journal* and catalogue received; the latter is fine. I had not seen the *Journal* of late, but the copy received today is quite interesting and the music in the same an attraction in itself. I am very busy teaching, having most all my time engaged for the rest of this season. Thanking you for your kindness, I am,

Sincerely Yours, D. EMERSON.

THE POWELTON BANJO CLUB, of Philadelphia, pupils of Paul Eno, gave a highly successful first concert, at New Century Drawing Room, on the evening of February 12th. The audience was highly appreciative. Among the selections rendered by the club were, "Overture," "Cupid's Realm," Waltzes, "Aquilena," March, "El Capitan," Mazourka, "La Belle," Two Step, "Autumnal Festivities."

A hit was made by Master Frank Atkinson, in his banjo solo, "Valse de Concert," and in the banjo duets with Paul Eno.

This is a very promising young club, and contains much good material.

W. H. WEST, Battle Creek, Mich., writes:—"My new banjo, styled SPECIAL THOROUGHBRED, came duly to hand three weeks ago. You will remember that when I ordered this banjo, I wrote you, saying that I felt justified in expecting a great deal, and so I did, from the simple reason that during the last three years I have kept a close watch of what others have had to say (as well as yourself) through the *Journal*, regarding the tone and workmanship, etc., of the new Special Thoroughbred Banjo, and I came to the

conclusion I could not make a mistake in ordering the same. Your letter, acknowledging the receipt of my order, reached me about six hours ahead of the banjo; in that I also noticed the following: 'Do not expect too much, or you may be disappointed.' When I read that I felt hurt. My stock of Stewart enthusiasm depreciated just a little, and I could only compare you to fifty-cent dollars and a flood of cheap banjos. But after using the instrument for three weeks, I freely forgive you, and must say that the banjo is far beyond my greatest expectations; beautiful in tone and workmanship, it is not only superior to all other makes, but surpasses anything in the Stewart line I have ever heard. Of course, there are hundreds I have never heard, and the other fellow with his *Thoroughbred* thinks just as I do, and I don't wonder at it."

THE VESUVIUS BANJO, MANDOLIN AND GUITAR CLUB.—Our colored brothers, comprising this organization, gave a praiseworthy entertainment at Musical Fund Hall, Philadelphia, on the evening of February 11th, last. Both the banjo and mandolin clubs were well handled, and such selections as Armstrong's "Drexel Institute March," Heller's "Dreams of Darkey Land," and Farland's "Dandy Fifth Quick-Step," etc., were played effectively. The club work was preceded by a minstrel performance, and a supper and dance followed. The entertainment was an unqualified success.

JOHN P. WALL, Sioux City, Iowa, writes:—"Stewart, let me get on the parade and tell you your last *Journal* is a daisy; number 98, I mean. It just strikes me right; the reading is spicy and the music is splendid; any banjo crank that will read it and not jump over the table ain't much of a crank. I have played your march and Heller's "Dreams of Darkey Land" with piano accompaniment for all my friends and they go first rate, immense; we had the Chicago Mandolin Club here in concert, it was on the *hog*; we had Sousa's Band here in concert, simply immense, grand; their music was not only very fine, but their instrumentation was perfect. Their soloist trombone used to play with our Iowa State Band, Arthur Pryor; he is a *wonder* on the instrument. I went to two performances. It is quite a treat to listen to such music."

D. E. WOOD, Waverly, New York, writes:—"I always recommend only one banjo, and that is THE STEWART. I have played on all the different American makes, but have never found one to equal my Specialty."

THE P. R. R. Y. M. C. A. Banjo, Mandolin and Guitar Club, gave an entertainment in West Philadelphia, on the evening of February 13th last, under the direction of M. Rudy Heller. The club appeared on this occasion in burnt cork, and gave a regulation minstrel first part; using the banjos, mandolins and guitars, with tambourine and bones in addition. Personally, we do not think the negro business a good addition to the banjo, although the audience seemed to relish the sport immensely.

The harp solos of Miss Helen B. Reed were fine. It is just music of this kind that produces the striking contrast—when a banjo with loose head and false strings is used for a negro song—on the same program with the harp, the contrast is not in favor of the *banjo*, to say the least. We need more men like Farland, to put forward the refined and better side of banjo playing. Perhaps, however, that should not be mentioned in this department, but our deep interest and earnest desire to see the banjo get upon a respectable musical level, must serve as an excuse.

Much of the work of this club was good, especially after they returned to the white face, towards the end of the program. Master Lem. Stewart's singing was roundly applauded, and he was the recipient of numerous encores.

Mr. Heller has done excellent work with this club, and it should, in a short time, become one of the foremost organizations of the city. We would, however, suggest the dropping entirely of the burnt cork element, and aiming to elevate the status of the organization. The banjo has served a long apprenticeship to the burnt cork minstrel business, and we would like to see it graduated.

Warner and Chambers, the talented young banjoists of Philadelphia, are meeting with success wherever they appear.

CLINTON JORDAN, of Boston, Mass., writes:—"I wish to acknowledge the arrival of my *Journal*. This last number is worth its weight in gold. I can almost repeat every word by heart, ads. and all. I look forward with more pleasure to receiving the *Journal*, than I do to a letter from my best girl, and she is a dandy too.

"My *Special Thoroughbred* is getting better every minute, and if it keeps on getting better, I will surely have to ship it on to Farland. Enclosed find stamps for a colored picture of Farland. I had the one you so kindly sent me, but an admirer of Farland saw it, and as she was a very pretty young lady I had to let it go. I hope you will open your heart and send me another. I have three concerts booked this month, and expect some great results from my Stewart Banjo.

"Teaching is on the *boom*, and I am adding new pupils right along."

CHRIS. WETZEL, of Wetzel Bros., banjoists, writing from New London, Conn., says:—"I received the \$60.00 *Special Thoroughbred*, Wednesday, February 10th, all O. K., and I will say, that it is as fine a banjo as I have ever seen. The inlaying on the fingerboard is very artistically done, and the TONE equals the APPEARANCE of the instrument.

"I still have the \$40.00 *Special Thoroughbred*, which I purchased from you a few months ago, and I will say that they are the two best instruments I have ever had.

"Your promptness in filling my order was also fully appreciated."

ERASTUS OSGOOD, Concord, N. H., writes:—"The TWENTIETH CENTURY BANJO is great; my pupil delighted."

JOHN DAVIS, the Springfield, Mass., teacher, recently removed to larger quarters. The following letter explains itself:—"I have moved again, this time to 159 State Street. I have two elegant rooms on the ground floor, in as good a location as there is in the city; next to a church, which stands back from the street, and gives me a fine light, with a nice lawn under my windows.

"Business is good with me, it being increased over 100 per cent. in the last three weeks, and I am of the opinion that the banjo is on the move again. Lots of clubs are forming, and that of itself is one of the best indications I have seen in four years. I have sold nineteen banjos this month, mostly old ones I have taken in exchange, and most of which I will probably get back again in a few months in exchange for good ones."

JAMES REAY, of Reay's School of Music, 878 Third Avenue, New York, writes:—"It is with great pleasure I write to you regarding the two *Thoroughbred* banjos I received on February 5th (I also received your kind letter, your price list and copy of the *Journal*). I have been using banjos and other string instruments all my life; with banjos I have always been able to find some fault. But I must truthfully state that this banjo gives me entire satisfaction. I have taken it apart and examined it thoroughly, tested it in different ways, and I find it is *perfection* in every point. It is not necessary for me to explain to you the trouble I have had with different banjos; I have no doubt you know as much as I do about the flimsy concerns; my intentions are now to use, and recommend the STEWART BANJOS exclusively. To express the feelings of my partner in a mild form, I can only say he has gone crazy with delight; he never had anything he liked so well in his life.

"I have a pupil who uses your banjo (*Thoroughbred*), and I find the bridge is not suitable for the instrument; please send me one dozen bridges, the same as you sent on my instrument, and let me know the cost, I will send by return mail. The banjo business has gone back this last two years, owing to a sort of a mandolin craze that has been here, which will not last much longer, as the stuff they are putting on the market in the shape of mandolins is simply disgraceful; so now with satisfactory instruments we will try and keep the banjo in the lead.

"Thanking you for your promptness in sending, and wishing you good health and prosperity, etc."

F. W. BAILEY, Waltham, Mass., writes:—"Your *Journal* improves with each number. It is head and shoulders above everything that is printed in the banjo line."

WILLIAM D. BOHNENBERGER, Newark, N. J., writes:—"I received your No. 98 *Journal*, and must say that it is certainly worth 50 cents, alone, for the music that is in it. The "Dreams of Darkey Land" I admire; it is a very fine solo. My brother Lester and I played it at a concert, and it made quite a hit."

L. C. RINKER, Frankford, Mo., writes:—"I have noticed many good things said about your *Journal*, by its readers, and consider that nothing has been said amiss.

"Banjoists certainly cannot afford to do without it, as is instructive, useful and entertaining. Besides that, I do not see how you can afford to give your subscribers so much good music in every number."

J. L. BOTSFORD, JR., of Youngstown, Ohio, writes:—"The *Special Thoroughbred* Banjo, ordered from you by Mr. E. L. Brown, came to-day, and he has had me trying it for him. I must say, it is one of the finest banjos I have ever seen, and is perfect in every way."

On Tuesday, February 16th, there was banjo playing in Philadelphia, at Heppé's piano and organ ware-rooms, on Chestnut Street. The following is the program rendered:

The Last Smile, Wolkenhaupt, aeolian grand and piano; Waltz—The Wayfarer, Stewart, banjo; Overture, Night in Grenada, Kreutzer, aeolian, piano and pipe organ; March—Drum March, by Hernandez, Spanish, banjo; Fantasia in E minor—The Storm, Lemmens, aeolian, piano and pipe organ; Bell Chimes—Fantasia, banjo; Up to Date March, Adam Geibel, aeolian, pipe organ and piano.

Mr. S. S. Stewart and Mr. T. J. Armstrong, banjoists.

M. L. WATT, Great Bend, Kan., writes:—"Please find enclosed 50 cents for which send to my address your *Journal*.

"I am well pleased with the *Journal*, to say the least. I am glad that some publisher has the nerve to let people know what these simple methods amount to, that you mention on page 28 of *Journal* No. 98.

"I want to thank you for 'To Teachers,' I have more trouble right in that line than any other. I want to thank you, not so much on my part, as on the part of the music itself, as an art and science. Only once in a great while when starting in with a new student (who has taken lessons elsewhere), do I find them at all in condition to do their work that they should. No position, no knowledge of their instrument, and it all has to be charged to the teacher, as a rule."

Considering that this *Journal* is published with the declared purpose of being an advertising medium for the Stewart Banjos, Publications, and other goods, it has a pretty good list of regular readers, who pay for the *Journal*, and are more than satisfied with their money's worth. It is indeed doubtful whether better value for the money can be had in any publication anywhere issued.

WILL A. BARTER, Sac City, Iowa, writes:—"The banjo-banjeaurine, and banjo-guitar, I have of your make, are giving the best satisfaction. I am very glad to note that you have begun to publish piano parts for banjeaurine. The No. 1 mandolin came to hand in due time, and proved entirely satisfactory, and my pupil is simply elated over it."

MACGREGOR DOUGLAS, of Oklahoma City, sends us a fine cabinet picture of himself and his Stewart Banjo. Many thanks.

THOMAS J. ARMSTRONG has another new banjo club under his tuition, pupils of the Hamilton School, in West Philadelphia. It will likely be called The Hamilton School Banjo Club.

ALBERT LYLES, of Portland Villas, Bath Street, Dewsbury, England, writes under recent date:—"Thanks for banjos, safely to hand last week. The special 10 inch rim is a splendid instrument. The tone and power are just what I wanted. I used it last night at a big concert, and the pure quality of tone was very marked."

W. C. DORÉ, of New York, was in Detroit, Mich., recently, with F. W. Hill and Charles L. Van Baar. It is said that while there, they made the *hit* of their lives. Doré states that he never has changed his mind regarding the merits of the STEWART BANJO. In speaking of the General Alger Banquet, concerning these players, the Detroit *Free Press*, said:—

"An orchestra had been brought from New York simply to give the music. It consisted of four banjo players and a pianist. Music of this character must be heard to be appreciated; it cannot well be imagined, for the combination is one that has been heard by but few Detroiters. The players, the most skilled men of the kind to be found in the metropolis, seemed to be at their best, for airs of every description, from the simple popular tunes with the stamp of street approval on them, to the choicest selections from the best operas of the day, were played."

Our Montreal, Canada, correspondent, writes:—"The annual concert of the Zingari Banjo and Guitar Club, in the Windsor Hall, February 5th, was one of the musical successes of the season. There was a large and fashionable audience who were most lavish in their plaudits. The Zingaris were in good form, played with a finish worthy of professionals.

"Mr. Meridith Heward, their conductor, was recalled several times for his banjo solos, and proved himself master of his instrument."

WALLACE W. MORRIS, Louisville, Ky., writes:—"Mr. Farland gave another of his most delightful concerts in this city, last Saturday night. There was a large number of our foremost musical people present, and as a matter of course, he was most enthusiastically received."

FRED. STUBER, the Sou'w Bethlehem Boy Banjo-ist, writing under date of February 24th, says:—"My banjo has turned out very fine. Monday evening I played at Allentown, at a musical reunion, and my *Stewart Thoroughbred* had the best tone of any banjo there. I played *Ahead of the Times* March, and made a hit. I also played banjeaurine with the *Lehigh Club*. I received a letter from Mr. Farland, which I enclose."

The letter from Mr. Farland was as follows: Louisville, Ky., February 21st, '97.

"My Dear Boy:—Yours of the 14th received. Yes, I heard all about your playing at Philadelphia, and am glad you were successful. Stick to it, work hard in the right way, and you will get there O. K.

I expect to publish *Kentucky Home and Variations* soon, and will send you a copy soon as out. I have only one copy of *William Tell*, and need that constantly.

As I am on the road most of the time, it is almost impossible to get time to write MSS. Wishing you every success,

Sincerely Yours, A. A. FARLAND.'

WILLIAM SULLIVAN, the popular teacher, of Montreal, Canada, has lost his wife, through death from consumption. This sad event occurred on February 16th, leaving two young children to mourn a mother's loss.

Mr. Sullivan has our deepest sympathy in his affliction.

GEORGE G. CAIRD, of Glasgow, Scotland, writes very enthusiastically of the banjo and of his favorite *Journal*, and favors us with a set of photographs of his banjo band, ("Stewart Banjo Team") for which we tender many thanks. All of Mr. Caird's time in teaching is filled.

W. H. WEST, Battle Creek, Mich., writes:—"I beg your pardon, sir, but I want to remind you once more, that my *Special Thoroughbred* Banjo is far beyond my expectations. It is the most brilliant-

FLAXY CUNNINGHAMS CAKE WALK.

MANDOLIN AND GUITAR.

By E.H. FREY.

Mandolin.

Guitar.

The musical score is a five-stave arrangement for two voices (Treble and Bass) and piano. The piano part is on the bottom staff, providing harmonic support with chords and bass lines. The vocal parts feature melodic lines with various dynamics and performance markings like 'p' (piano), 'f' (forte), and 's' (sforzando). The score is divided into five systems by vertical bar lines.

BEN BOLT

or
OH! DONT YOU REMEMBER.

GUITAR.

Arranged by E.H.FREY.

Intro.

The musical score for 'Ben Bolt' for guitar consists of 12 staves of music. The first staff is labeled 'Intro.' and features a treble clef, a key signature of one sharp (F#), and common time. The second staff is labeled 'Theme.' and also features a treble clef, a key signature of one sharp (F#), and common time. The subsequent staves continue the musical line, with various dynamics and performance instructions like 'rit' (ritardando) and 'f' (forte). The score concludes with a section labeled '1' and '2' at the end of the 12th staff.

A CREOLE'S DREAM.
FOR TWO BANJOS

By **FRED STÜBER.**
Arr. by **M. RUDY HELLER.**

A Minor. 

Solo Banjo.   

2nd. Banjo.   

4th. String

1  2  3d. or Last time. 

1  2  D.S. 



THE BARBER AND BUTCHER.

COMIC BANJO SONG.

Voice.



1. I'll sing of a bar . ber who liv'd in this ci . ty, He .
2. There was a young maid.en by the name of O' Bri . en, Pro .
3. But a young butcher boy by the name of Hans Schneider, He .
4. When Ma . til . da O' Bri . en she heard of the slaughter, She .

Banjo.



was a mel . o - di - ous sweet scent - ed coon, His .
 vost Mar . shall was she in a kitch . en close by; She would
 heard of the bar . ber and jeal . ous he grew; He .
 made up her mind to com . - mit su . . i . . cide; She .





hair it was cur . ly his heels double jointed, He was chief engin . eer of a
 pass by the shop on her way to the market, And in at the bar . ber she'd
 load . ed a bladder with kidneys and doughnuts, And straightfor that sweet scented.
 swallowed three gallons of bran . dy and wa . ter, And then went down in the



Shaving Saloon. To see him each morning a
 "cast a sheep's eye." The bar . ber would wait till he
 bar . ber he flew. Then the bat . le commen . d and the
 cel . lar and died. Then the bar . ber went cra . zy and
 handling his ra . zor, The
 saw her re . turn . ing, And
 slaughter was aw . ful, They with
 bust . ed his business, At



people would gather in crowds round the door; And all would exclaim as he
 quiet . ly then to the door he would come, And a box of pomade he'd
 murder in . tent on each other did rush, But the bar . ber he soon got.
 pol . i . cy played and his mon . ey let fly, He melt . ed and melted clear

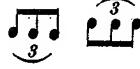


slapp'd on the leather, Such a sweet scented Bar . ber they'd ne'er seen be . fore.
 slip into her bask . et, And then drink her health in a quart of Bay Rum.
 best of the butcher, He blew out his brains with a lath . er . ing brush.
 down to a shadow, Then poisoned him . self with a box of hair dye..



PAUL ENO'S MANDOLIN INSTRUCTOR.

THE TRIPLET.

A *Triplet* is composed of three notes, with a slur and the figure 3 placed over or under them thus:  and are played in the time of two notes of the same value.



The first note of the *Triplet* is played on the beat;—in the above example it will be seen that having three eighth notes to play in the time of two eighth notes, which receive the same time, it is necessary to play them a little faster, but each note of the *Triplet* must be of the same length or duration, thus attaining the necessary evenness of notes.

No 29.

STUDENTS MAZOURKA.



Mazourka time (*tempo*) is slower than Waltz movement. In the first measure of the second strain, the stroke is marked thus $V-V-$, the dash indicates one movement of the pick instead of two separate strokes, which is done by gliding the pick from the *C* to the next note with the down stroke.

PAUL ENO'S MANDOLIN INSTRUCTOR.

Nº 30.

MY MANDOLIN WALTZ.

P. E.

First Mandolin.

First Mandolin.

MY MANDOLIN WALTZ.

P. E.

Fine.

TRIO.

D C al Fine
then to Trio

cresc.

The letters placed under the strains of the above Waltz are marks of *expression*, meaning as follows:

p (*Piano*) play softly; play softly where the lines meet, and as they separate, increase the volume of tone; decrease the volume as the lines meet; *mf* (*Mezzo Forte*) moderately loud; *f* (*Forte*) loud; *poco a poco* little by little; *cresc.* abbreviation for the word *Crescendo*, increase the volume gradually.

SCALES AND EXERCISES ON A SINGLE STRING.

6th. STRING.

Ex. 48. *E Major.**Chromatic.*

Ex. 49. *E Minor.*

1 2

5th. STRING.

Ex. 50. *A Major.**Chromatic.*

Ex. 51. *A Minor.*

1 2

4th. STRING.

Ex. 52. *D Major.**Chromatic.*

Ex. 53. *D Minor.*

1 2

3rd. STRING.

Ex. 54. *G Major.**Chromatic.*

Sheet music for the 3rd string in G Major. The key signature is one sharp. The first line shows a scale from 0 to 4. The second line shows a chromatic scale from 0 to 3.

Sheet music for the 3rd string in G Major. The key signature is one sharp. The first line shows a scale from 0 to 4. The second line shows a chromatic scale from 0 to 3.

Ex. 55. *G Minor.*

1

2

Sheet music for the 3rd string in G Minor. The key signature is one flat. The first line shows a scale from 0 to 4. The second line shows a chromatic scale from 0 to 3.

2nd. STRING.

Ex. 56. *B Major.**Chromatic.*

Sheet music for the 2nd string in B Major. The key signature is two sharps. The first line shows a scale from 0 to 4. The second line shows a chromatic scale from 0 to 3.

Sheet music for the 2nd string in B Major. The key signature is two sharps. The first line shows a scale from 0 to 4. The second line shows a chromatic scale from 0 to 3.

Ex. 57. *B Minor.*

1

2

Sheet music for the 2nd string in B Minor. The key signature is one sharp. The first line shows a scale from 0 to 4. The second line shows a chromatic scale from 0 to 3.

1st. STRING.

Ex. 58. *E Major.**Chromatic.*

Sheet music for the 1st string in E Major. The key signature is two sharps. The first line shows a scale from 0 to 4. The second line shows a chromatic scale from 0 to 3.

Sheet music for the 1st string in E Major. The key signature is two sharps. The first line shows a scale from 0 to 4. The second line shows a chromatic scale from 0 to 3.

Ex. 59. *E Minor.*

1

2

Sheet music for the 1st string in E Minor. The key signature is one sharp. The first line shows a scale from 0 to 4. The second line shows a chromatic scale from 0 to 3.

To Frank S. Morrow, Leader of the Imperial Banjo Club of Harrisburg, Pa.

IMPERIAL MAZURKA

FOR BANJO CLUB.

BANJEURINE (SOLO PART.)

Bass elevated.

THOS. J. ARMSTRONG.

Tempo di Mazurka.

Copyright, 1894, by S.S. Stewart.

Price, Full Club, 8 Parts, (Divided Accomp.) \$1.50. Piano Accomp: 25 cts.

Trio.

6 Pos . . .

5 Pos . . .

4 Pos . . .

Strike.

D.C. al \oplus Coda.

Coda.

f cresc.

For Banjearine, Banjo, Guitar & Piano 80 cts.

To The Bohemians.

GALOP

"THE BOHEMIANS"

As played by the Carleton Banjo Club.

FOR BANJO CLUB.

BANJEAURINE. (Leading Part.)

Bass to B. *Introd:**Lively.*

M. RUDY HELLER.



Copyright, 1897, by S. S. Stewart.

* This Piece for Banjo Club, complete 7 Parts, with Piano Accompaniment 2150.
Piano Accomp't separate, 25cts. Can be used to accompany Banjeaurine alone, if desired.

No.560. **HEROIC MARCH.**
(FOR BANJO CLUB.)
BANJEAURINE. **THOS.J.ARMSTRONG.**
Bass Elevated.

BANJEAURINE. Bass Elevated.

THOS. J. ARMSTRONG.

Tempo di Marcia.

Tempo di Marcia.

Tempo di Marcia.

f

7 Pos.

1 *2*

f *mf*

ff

1 *2 Fine.*

dolce.

6 Pos.

5 Pos.

cresc.

1

2

cresc. *ff* *f* *cresc.* *D.C. al Fine.*

Copyright, 1892, by S.S. Stewart.

Full Club (7 Parts) 50 cts. Piano Accompnt: 25 cts. S.S.Stewart,Publisher.Philada.

toned instrument I have ever heard and absolutely musical from the first to the twenty-second fret. I mean by this that the quality and quantity of tone is perfect. To be brief, the S. S. Stewart is known to have been the best and only banjo until you came out with the new *Special Thoroughbred*, which is a better banjo than S. S. Stewart ever made before."

C. S. MCCOLLOCH, Vernon, Texas, writes:—"I would like to say that the *Special Thoroughbred* Banjo, purchased of you about one year ago, has given me more pleasure and satisfaction than any banjo I ever owned. In fact, it is perfect, and I wouldn't take its weight in free silver for it."

FRANK S. MORROW, the celebrated teacher, of Harrisburg, Pa., gave a very successful performance with his club, at the Grand Opera House, in that city, on the evening of February 23d. The papers spoke highly of the performance.

Mr. Morrow says that he thinks *La Premier March*, by Eno, the best thing since "L'Infanta."

Morrow's club is in fine playing condition, and rendering such pieces as "Drexel Institute March" and "Grenadier Overture" successfully.

The following extract is clipped from a small pamphlet, advertising the instrument known as the Autoharp.

"The question almost immediately arises in our minds, 'Have we a national instrument?' And the answer until now has always invariably been, 'Not yet.' True, the impression prevailed for a long time among our foreign cousins, who are ever more prone to disparage us than to flatter, that the banjo of the blacks was the national instrument of the American people.

"Fortunately, that ridiculous belief has lost credence, and the instrument of the 'quarters,' with its blunt, expressionless 'plunk-plunk,' has long since been relegated to its proper sphere on the variety stage, among the properties of the whistling coon or the black-face sketchists."

With all due respect to Messrs. Dolge & Son, the autoharp manufacturers, we must state that the writer of the above is sadly "off his base." The banjo (even the "Old Tub") is proven not to have been a negro instrument, and the autoharp, whether instrument or toy, has an awfully long and laborious journey before it, ere it has even the remotest possibility of meeting the modern American banjo in the race.

Again, the statement that the banjo has been relegated to the "variety stage," displays ignorance. The autoharp should take a few hints from Alfred A. Farland. *Prejudice will not win* in these latter days.

A THIRTEEN YEARS' TEST.

SAM PAYNE, of London, England, an old and friendly correspondent, writes under date of February 14th, an interesting letter, which contains the following:—"You will be pleased to know that I have still got my S. S. S. Banjo, and that it is thirteen years old, this month, and my opinion is *greater of it now* than when I first had it, for I did not know its worth then. I might add, that the nick-name I bear here, among the boys is that of 'Stewart's disciple.' I wish you good luck and health."

ERASTUS OSGOOD, the Concord, N. H., teacher, writes:—"The banjo club at the school is playing Heller's *Dreams of Darkey Land*, finely; and all say it is a *star*. They are also playing 'Love and Beauty Waltzes,' right up to the mark."

THOMAS GLYNN'S LOSS

Mrs. Thomas E. Glynn, mother of the noted banjoist, died February 13th, at the home of her daughter, Mrs. John J. Mahoney, of Portland, Me. Cause of death was acute pneumonia. Her son and four daughters survive her.

GEORGE P. GARCELON, Auburn, Me., writes:—"My pupil was delighted with the \$20.00 banjo. He got a better instrument than he expected (They all do when they buy a Stewart). It was the best banjo at the price I ever saw."

ROBERT PAGE, New York, writes:—"I consider yours the best *Journal* in existence; I have taken

three others, but none of them are equal to yours. We use your Thoroughbred and Imperial Banjeaurine in our *trio*, and would not use any other make."

THOMAS E. GLYNN A BENEDICT.

Tommy Glynn only recently informed us that as far back as last October, he was married to Miss Ada White, of Wilkes Barre, Pa., and now makes his home in the City of Philadelphia, although he is on the road most of the time, pursuing his profession. If not too late for congratulations, we tender the same now, and wish the happy couple a safe and prosperous voyage through life.

"PRACTICAL FINGERING FOR THE BANJO," by George W. Gregory, has been published in book form, at 60 cents per copy. It is worth its weight in gold. No work like it has ever yet been produced. S. S. Stewart, Publisher.

MRS. DUFOUR, the well-known teacher of banjo, mandolin and guitar, was in our city recently.

W. E. STRATTON and pupils gave their ninth annual concert in Lowell, Mass., on February 24th, last.

W. B. LEONARD, when heard from recently, was in Albany, Georgia, teaching. He says the musical negro down there is a myth. They do not hanker after a banjo, but pick a little on the guitar, which they call a "box."

MEMPHIS KENNEDY, writing from Butte, Mont., under date of February 26th, says:—"I have received the *Thoroughbred* Banjo O. K., and am pleased with it in every way, and whenever I can put in a word for you in the way of a sale, I will do so."

A. I. REEVES, Helena Music House, Helena, Mont., writes:—"Please leave my name on the subscription list of the *Journal*, and don't forget to send me the last issue. Your *Journal* is an inspiration to both the professional and amateur, and neither should be without it."

N. S. LAGATREE, Saginaw, Mich., writing under date of March 1st, said:—"I herein enclose program of Farland's concert. Everything went off all right, there were people there from a number of towns, and they were simply stunned by his wonderful playing.

"By the way, I have a club of little boys, from nine to fourteen years of age; there are nine of them, and they are attracting quite a little attention in local circles, by playing. I gave one of them his lesson the morning after the concert; of course they were all there, on the front row, and this one was very much disappointed because Farland did not play the Martaneux Overture and the Plantation Dance."

"The Coons' Parade," an English musical publication, for the "Jo," turns out to be one of Lansing's American compositions, well-known here. How they do *pervert* things among the English 'Joists; but "murder will out."

JOHN W. GRANT, of New Glasgow, N. S., who advertises his new music in this issue, writes:—"By the way, while sojourning in Uncle Sam's domain last year, I bought one of your *Special Thoroughbred* Banjos (No. 18,062), and to say that I am pleased with the instrument, would be putting it too mildly. It is all I expected, and I expected a lot."

A. A. FARLAND played in New York City, on the evening of March 2d, at the "Tenth Annual Banjo Concert," with Brooks and Denton, Ossman, Farmer, Rush, etc. The concert came off at Chickering Hall. Farland met with his accustomed success.

A concert was given in the beautiful auditorium of the DREXEL INSTITUTE, West Philadelphia, on the evening of March 4th, and hundreds were turned away unable to gain admission, while the hall was crowded to the doors.

The program embraced an organ solo, by James M. Dickinson; club numbers by the Drexel Institute Banjo Club, *Fortuna Waltz*, *Drexel Institute March*, *Rastus on Parade*, *King Carnival March*; vocal solos by Miss Guelma L. Baker, Mr. John Betts and Master Lem. Stewart; drum solo by Mr. Bert Anthony, and banjo solos by S. S. Stewart. The entertainment wound up by the audience singing "America." It was a complete success.

The Stewart Banjos were fully represented.

W. R. LEE, of Melbourne, writes, in good health and spirits, and favors us with a few more subscriptions for the *Journal*. He has had a large racing stable under his charge, but still finds time to do some practice on the banjo, and is as much in love with his S. S. S. Banjo as ever.

A. D. GROVER, of Boston, states that owing to his business of Mechanical Engineering taking up so much his time, he has been obliged to sever his connection with the *Boston Ideal Club*. His place is filled by A. A. Babb.

Mr. Grover states that it is with feelings of much regret that he leaves the company with whom he has been so long associated, and with whom he has found so much pleasure.

The following was received from BARTLETT MESMER, of MESMER'S PIANO, BANJO, MANDOLIN AND GUITAR STUDIO, of New Orleans, La., dated March 1st:—"I purchased an AMERICAN PRINCESS, and after a thorough test, in both solo and duett work, am delighted with its performance. I find it rich, full, sweet and brilliant in tone, and most thoroughly responsive in all keys and positions, both in *forte* and *piano* parts. This is the only style of your instruments I have had the pleasure of examining, and if your later styles are any improvement on the Princess, they must, indeed, be marvels of musical perfection. The banjo in the South is not on the wane, (as some prejudiced critics would have us believe) but it is daily increasing in popularity, especially among musicians and lovers of scientific music. The fools that heretofore have indulged in the scathing denunciations of the banjo, declaring it a *thing* and not a musical instrument, are either becoming more enlightened, or are ashamed to express their old foggy opinions. At any rate, we now seldom hear such expressions, thanks in a great measure to your perfect instruments and your sensible publications on the subject. I wish you and the Stewart Banjo every success."

F. W. SCHUSTER, Birmingham, Ala., writes:—"We gave two banjo concerts recently, at Phillips & Crew's Music Hall, and the selections rendered were much appreciated."

GEORGE A. AUSTIN, of New Haven, Conn., writes that Farland's concert there, on the 5th of March, notwithstanding the miserable weather, was a complete success.

From the *New Age* (Tunkhannock, Pa.)

"Miss Martha Lobeck is the happy possessor of the best banjo in this part of the State. Her father, Dr. H. F. Lobeck, the other day, presented her with an S. S. Stewart Special Thoroughbred Banjo. It is the same banjo used by A. A. Farland, the greatest banjo player in the world. This banjo is a world-famous one, unequalled in tone and finish. The doctor purchased the instrument of J. F. Wiggins, the popular music dealer. Mr. Wiggins is in correspondence with A. A. Farland, with a view to giving the banjo lovers in Tunkhannock one of his renowned concerts. We shall look for it at an early date."

BARNEY FALCH, writing from Butte, Montana, says that a good teacher should do well, if one such would locate in that city.

He also writes:—"Your *Journal* is as interesting as ever, and a banjo player without it would not be up to date."

FRANK T. PEARSON, of East Orange, N. J., has joined hands with ALBERT J. WEIDT, of Newark, N. J., as a musical team.

These gentlemen are great friends to the Stewart Banjo.

C. PARKINSON, Seekonk, Mass., writing under recent date says:—"I received the banjo (*Special Thoroughbred*) on the 28th of February, in fine shape. I played on it considerably since then, and find it is a *dandy*. It is a fine piece of workmanship, and the tone is simply fine; in fact, I am simply *stuck* on it, and I can't find words to express my thanks to you, for picking me out such a fine instrument. I will recommend your banjos to everybody."

BANJO FESTIVAL.

Claud C. Rowden, the Chicago, Ill., teacher, will have a banjo festival concert in that city, in May. He is busily engaged in drilling a large banjo orchestra for the occasion, and will play two of Stewart's publications, *The Fortuna Waltz*, by Armstrong, and *Dreams of Darkie Land*, by Heller. These selections will be rendered by 100 banjo, banjeaurine, mandolin and guitar players, and banjo matters in Chicago are destined to be active for some time to come.

CHARLES KATHAN, Osage, Ia., writes:—"I received the *Thoroughbred* Banjo some time ago, and I have given it a good trial. I never saw a banjo that just suited me, before I got this one. I would not like to part with it at any price."

Banjoists, and those interested, should make a note of it, that Farland plays in New York City, at the Berkley Lyceum, 19 West 44th Street, evening of April 21st. It will be a musically select treat to attend this concert, as it is under the management of Francis Gilman, and the banjo is to be represented by the Only Farland; the mandolin by Valentine Abt, and the guitar by W. J. Kitchener.

We advise our readers in the vicinity of New York to attend.

HENRY HOWISON, Secretary of The Hamilton Banjo Club, who was unable to appear at the last concert, on account of serious illness, has happily recovered, and is about again.

EDW. J. HENDERSON, is doing well with his banjo classes in Pittsburgh, Penna. He has organized the Pittsburgh Banjo Club, among the members of which are some excellent players. The Western Penna. College Glee, Banjo and Mandolin Clubs, will hold their annual concert in Carnegie Hall, in Allegheny, March 26th; although this issue of the *Journal* will not be out in time to announce the event, but we let it go in the way of chronicling the event. Henderson is a hard worker, and well merits his success.

The Montreal *Daily Star* in speaking of a musical concert in that city, recently said:—"Mr. Meredith Heward's banjo solos were the best that have been heard in this city for many years." We are pleased to report this, Mr. Heward being a great Stewart Banjo man.

GEORGE CARR, the well-known Scranton, Pa., teacher, is highly pleased over the increase in his business in Scranton and Tunkhannock, where he has a large class and a new club.

W. F. FLETCHER, Tiffin, Ohio, writing under date of March 11th, says:—"A. A. Farland played here February 4th, and pleased a large audience, composed principally of the society and musical people of the city. His performance met with such special favor that I have several requests to have him appear again, and will in all probability do so some time in May.

"One amusing incident occurred, which I intended writing you at the time. I was taking tickets at the door. The first number, Beethoven's Sonata had just been rendered, when a young man came hurrying up the aisle, and asked for a check, as he wanted to go home for his wife: said it was the greatest thing he had ever heard, and would not have his wife miss it for the world. They came in together, about fifteen minutes later, out of breath, but satisfied. Have enclosed clippings from Tribune. Business with me is improving, and am devoting my entire time to music now. Was elected a member of the faculty at

Heidelberg University, and will take charge of the string instrument department, beginning with next term. Have organized a class at Altica, Ohio, and also one at Mansfield. You will hear from me at the latter place very soon, as indications for a large business here are good; in fact, you need not be surprised to hear of me locating here at any time."

CHARLES MCFARLANE, writing under date of January 20th, was in Napier, New Zealand, where he had a good class of banjo pupils. He had just given a recital to a good house, and the rich tone of his Stewart UNIVERSAL FAVORITE Banjos won much applause and comment.

Banjo Songs, sheet form, words, music and accompaniment, complete, 25 cents each; "My Old Kentucky Home," and "Massa's in de Cold Ground." Published by S. S. Stewart.

W. E. TEMLETT, the English banjo manufacturer, of London, is a son of W. Temlett, who has been in the same line of business for many years, and who was, we believe, connected with J. E. Brewster, in London some years ago. The younger Temlett is a man of much enterprise in the musical line, and the publisher of the *Journal* wishes him all success.

Regarding the "zither-banjo," Mr. Temlett writes:—"The zither-banjo is undoubtedly our old friend, the closed-back, invented by Dobson, of New York; also my father, Mr. W. Temlett, patented a similar idea here, in November, 1869. So, you see, the idea is not *new*, or original, as claimed by some here; the only alterations are wire strings and a tube under the fingerboard, which carries the octave string up to the machine-head."

JOSEPH J. MARA, Passaic, N. J., writing under date of March 13th, says:—"My concert was given on the 11th, before one of the largest audiences that ever attended any concert in this city. In fact, a great many had to stand. I tell you, Farland surprised some of the musicians of this city.

For a week before the concert I was laid up with la grippe, and I was afraid I would not be able to attend to matters at the concert, but I managed to get around and keep on my feet until after the concert.

Regarding the two banjos used as prizes to ticket sellers, Mr. Howard Soulé, a pupil of mine, won the first, selling \$115.00 worth of tickets; Mr. Fred. Hyde won the second prize, turning in \$82.50 for tickets."

The prizes referred to were a Stewart \$30.00 Banjo-Banjeaurine, and an \$18.00 Stewart Banjo.

F. M. PLANQUE, Saginaw, Mich., writes under date of March 14th:—"Enclosed you will find notice and program of our Farland concert, given here February 24th. The concert was a success in every way. Farland's playing created a great sensation among the musical people of Saginaw. I think he has improved wonderfully since I heard him last.

"I have several new pupils already, on the strength of his playing here.

"I gave a recital when I first came here, and made quite a hit; notices and program of which you will find herein. I am doing quite well I think for a starter, and have been here less than three months, and am giving over thirty lessons per week.

"Farland thinks Saginaw is one of the greatest banjo towns in the country. It is a good town for the banjo, guitar and mandolin, and I believe by next fall I will have all I can possibly attend to. I am going to have my sister come here from Huntingdon, Indiana, to assist me and take charge of the beginners.

"My SPECIAL THOROUGHBRED is still the ONLY BANJO. It is in fine condition, and sounds like bell. I have one of Farland's harp attachments, and it works like a charm. I am here in the midst of other banjos, my studio being in the same building where they are made, but I have not as yet been convinced that there is a banjo made that is equal to THE STEWART."

F. WILBUR HILL, the artistic banjoist, writes that he has many engagements booked for the spring, in New York, and also on the road. He speaks very

highly of his Stewart THOROUGHBRED Banjo, and we are sure that he means what he says. We wish him all success in all he may undertake.

CHARLES E. HEINLINE, of Easton, Pa., speaks in warm terms of the progress being made by his daughter, Fannie, on the banjo.

GEORGE L. LANSING, of Boston, states that the pirating of his compositions in England will be effectually stopped, through his arrangement for foreign copyright.

"Teaching, in Boston," he says, "has been the best this season, yet known." He also speaks in high terms of the new book, "Practical Fingering for the Banjo," by Gregory, price 60 cents. The Boston Ideal Club goes out for four weeks on the 27th of March, to visit Indiana, Illinois, Michigan, Minnesota and Iowa.

D. ACKER, Wilkes-Barre, Pa., writes:—"Farland played recital under my local management, in Hazleton, Pa., March 12, and scored same as ever, people overjoyed. Mr. Farland is not only a wonderful artist, but just as perfect a gentleman. The recital was a financial success.

Concerning Philadelphia banjo club matters, PAUL ENO says:—"The proposed concerts of my clubs will be given as follows: Y. M. C. A. Club, Thursday, March 25th; U. of P. Club, at Atlantic City, N. J., Saturday, April 17th and Monday, April 19th; Mt. Vernon Club, Tuesday, April 20th; Hamilton Club will assist in concert at Horticultural Hall, Saturday, April 24th; Manheim Club Spring Concert at Manheim, Saturday, April 24th; South End Wheelmen Club, Wednesday, April 28th (Annual Concert); Century Wheelmen, latter part of April, date not definitely settled; European Club, first week in May. These are the events I know of now. When this season closes, all of my clubs will have given from one to two club concerts, which shows more interest than ever in the club work, and I know it is fully appreciated by the vast audiences which have greeted them on several occasions. I am glad to see the clubs' membership increase from time to time, and when next season opens, I venture to say we will have not only the largest, but the best equipped clubs in the country, and all good, strong organizations."

T. L. SNYDER, the most able leader of the Twin City Mandolin Orchestra and Banjo Club, St. Paul, Minn., is very much pleased with Stewart's late publications for banjo, mandolin and guitar clubs.

Writing recently, he says:—"I wrote to Mr. Farland, and will have him out here in May. It put a lot of interest in the boys, and I think, when he comes again, it will double my business. If the banjo teachers would get a little push to themselves, we would have the banjo the leading instrument of the day."

MISS JESSIE DELANE, the well-known New York teacher of banjo, mandolin and guitar, No. 8 East 57th Street, inserts her card in this issue.

The following interesting letter comes from FRED. W. SHERRATT, Towranna, W. Roebourne, N. W. Australia, under date of January 14th, last:—"In my last, I stated that I had ordered a SPECIAL THOROUGHBRED, but owing to my order being too late for the American mail, it will be sometime yet before I shall get it.

"Mr. Lyon's, in writing to tell me that my order was too late, stated that he had one of your Specialty Banjos, and specified the dimensions, etc., and asked if I would take it instead, but I told him I had set my heart on possessing a Special Thoroughbred, and would wait; shortly after, a gentleman came to my store and asked me if I could sell him some strings. I heard of him before, and after some conversation, we had a little music, and then I found out he was just beginning, and was learning, or trying to learn on an old banjo I would not stoop to pick up; it had been shown to me before as a nice toned banjo, but after I had expressed my candid opinion about it, the

previous owner quickly sold it, and my new friend bought it. I told him this, and showed him your catalogue and *Journals*, and mentioned Mr. Lyon's last offer, and finally got a \$15.00 deposit to send for it; after a little more conversation, I gave him a copy of *The Banjo Philosophically*, and an instruction book and strings that he wanted, and he then went away.

"Shortly after I went to town and wired for the instrument, and about fort-night afterward it arrived. I was very much pleased with it, and showed it to many people, and elicited the warmest approval from everybody; apropos this—some time previously I had occasion to go down to the port on business, and happening to stroll into the parlor of one of the hotels, I saw upon the table a smooth-fret banjo, one of J. A. Turner's, with the 1st, 2d and 5th strings of wire. I picked it up and played a few tunes on it and then laid it down, upon which a gentleman, who was sitting outside, asked me if I played much; I told him I was trying to learn. He told me had been a player some ten years or so, and was now going to Perth, the capital city, to teach the 'Jo. Asked him which *notation* he used, but he failed to understand me. I explained, but he had never heard of the American notation; he remarked that Cammeyer was the best player in the world, to which I dissented, and expressed a strong disapproval of his conduct in connection with the *Love and Beauty Waltzes*. I asked him why he used wire strings; he said they were cheap, and could get them for two cents each, and he liked the Zither Banjo in preference to the real one, as being more brilliant. I then mentioned your name and the *Journal*, and after showing him a sample of Gregory's system of fingering, and promising to send him some of your *Journals* if I had the chance, I left.

"Now is the sequel:

"Sometime after, I went up to the hospital to see an acquaintance, who had met with a severe accident, and as I was talking to him as he lay in bed, I was surprised to see a gaunt figure rise from one of the beds opposite, and in a weak voice ask me, 'What about those *Journals*?' It was some time before I was able to recognize him, but at length I found out it was my friend, the zither-banjo man. I went over and shook hands with him and he said he had been ill with the fever ever since I last saw him, and was dying to play the 'Jo again, so I told him I had just imported one of yours and promised to let him see it. I did so that same evening, and he admitted that it was as good as he had ever seen; in fact, he thought it the best, and wanted to know your address, which I of course, gave him and left, after promising to see him again.

"I will close this somewhat long letter with the remark that the owner of the *Special* is within fourteen miles of here, and is making good progress with what tuition I am able to give, and we have promised ourselves many pleasant hours together when the *Special Thoroughbred* arrives, and hope in the near future to show the people here what a good banjo is."

MASTER FRED. STUBER, the remarkable boy banjoist, played a week's engagement in Philadelphia, beginning March 22, at the Bijou Theatre, with the Carleton Banjo Club, under Heller's leadership. The Stewart Banjos were used.

CHIC KEHOE, St. Louis, Mo., writes:—"Believing that you are ever ready to listen to anything concerning the interests of the banjo and banjo players, I am forced to write you concerning a new freak in the way of playing that instrument that has just come to my notice, and may possibly be new to you. While attending a variety entertainment at the Hagan Theatre, here, this week, one of the performers introduced, in a musical act, a banjo strung with wire strings and played with a plectrum, the same as a mandolin. The result, from my way of looking at things, was anything but satisfactory, and should be relegated to the attic, along with the now obsolete closed-back banjo, and simplified methods of instruction. The familiar and beautifully characteristic tone of the banjo is entirely lost by this means. The rich, round, deep tones of the bass are absent, while the *tremolo* effects on first, second and third strings sound clanky and metallic, instead of soft, sweet and clear,

as exemplified by the up-to-date modern banjoist, who is content to play the instrument as it should be played.

"In strong contrast to the above, was the recent playing, in the same house, of that master banjoist, E. M. Hall, whose all round playing, in both stroke and picking styles, carried the house by storm. I am afraid the young man with the plectrum-manipulated banjo would have a hard time trying to follow friend Hall's rendition of the *Carnival de Venice*, with variations, or Farland's beautiful interpretation of the classics, which I had the pleasure of listening to, in Louisville, recently."

W. H. TEASDALE, of Savannah, Ga., writing under date of March 19th, states that he has had good returns from his small ad. in the *Journal*. The banjo, he says, is making great headway in the South, where it had been half dead heretofore. He also states that the Stewart is the favorite."

THE DORÉ BROTHERS, banjoists, of New York, announce a concert at Chickering Hall, N. Y., on the evening of April 30th. The following specialties are announced for this concert, and the advance sale of seats is said to be excellent. Thomas E. Glynn, F. Wilbur Hill, Edward C. Dobson, John H. Forman, Polk and Kollins, George Holloway, and the Doré, banjoists. An orchestra of one hundred banjo and guitar players. The Rutgers' College Glee Club, Archie Gunn, Wm. Josh Daly, humorist; Signor L. Ricca, mandolin soloist; Alex. Bachman, violinist; the Misses Ricca, Little Irene, the child-wonder. .

GEORGE CARR, the Scranton, Pa., teacher, was joined in wedlock, on March 23d, to Miss Lillian C. A. Hammett, one of the finest pianists of this State. We wish the happy couple every happiness and prosperity.

L. D. BURFORD, 1103 Adams Street, Toledo, O., has published "Scales, Chords and Exercises for the banjo," price 75 cents. It is a good work.

THE PRINCETON UNIVERSITY Banjo, Mandolin and Glee Clubs, played in Philadelphia, at the Academy of Music, March 27th, last. A really fine combination.

Music in this Number.

Flaxy Cunningham's "Cake-walk" is published complete for mandolin and guitar, and is one of the clever composer's best efforts. The arrangement of "Ben Bolt" for guitar is good, and to almost any guitarist will be well worth the cost of the *JOURNAL*. "A Creole's Dream," for banjo, by Stuber, will be found a clever thing, and the Galop, "Bohemians," by Heller, is given complete, so far as the principal part is concerned. This part, if played with club, must be rendered on the banjeaurine, in order to fit the piano part and the other parts that belong to it; and the same may be said of the "Imperial Mazourka" and "Heroic March." These pieces are all A No. 1 banjo club compositions, and are played by our very foremost Philadelphia Clubs. They may also be used as banjeaurine solos, with piano accompaniment, with brilliant success.

Paul Eno continues his "Mandolin Instructor," and Walter Jacobs his "Guitar Fingering," much interest having been manifested in these works.

BANJO

DORÉ BROTHERS

Teachers, - Performers, - Publishers

NEW YORK, 666 Sixth Avenue
BROOKLYN, 81 Flatbush Ave.

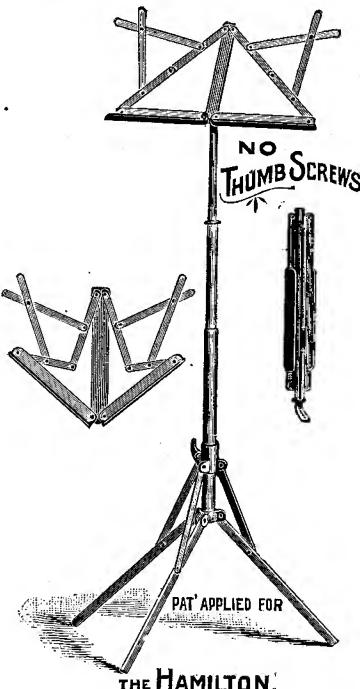
For Banjo Teachers

When a young teacher enters the field, he should get out a neat card, and make his instrument prominent thereon. We will furnish either of the following cuts (Banjo or Banjeaurine) by mail, on receipt of Fifty cents.



S. S. STEWART
221-223 Church Street, Philadelphia

Just what you want
in your Banjo
or Mandolin Club



The Greatest Music Stand Ever Produced

Light-weight, Handsome Appearance, Condensed Space, Pneumatic Action, no screws; Newest Style Telescopic Action. Can be adjusted and folded up in fifteen seconds. Nickel-plated; best workmanship and warranted durability.

Sent by Mail, post-paid, on receipt of

\$2.50

This is a handsome stand, and a splendid thing for Banjo Teachers to have. All Clubs should have these music-stands; can be carried about so readily, and so easily adjusted. There is no stand in the market to compare with this.

Address, S. S. STEWART,

No. 223 Church Street, Philadelphia, Penn'a.

The Finest Work on the Banjo Yet Produced

Practical Fingering for the Banjo

The Modern Scientific System of Fingering, intended for the use of teachers and advanced pupils

By GEORGE W. GREGORY

PRICE, SIXTY CENTS

Published by S. S. Stewart, Philadelphia, Pa.
Copies mailed on receipt of price



A correspondent desires to know if he can use the banjeaurine to play the part allotted to "first banjo," in the banjo club arrangement.

To this we reply *certainly not*. As the banjeaurine is tuned and sounds a fourth higher than the ordinary "first banjo," what a fine, discordant jumble such a proceeding would cause may be well imagined. Might as well ask if one may sing a duet in two separate keys, or in two different musical pitches and expect the voices to harmonize.

Pages 44 and 45 of our last catalogue go into this subject so fully that little is left to be said on the subject.

B. I.—"Can you tell me what will check excessive perspiration of the hands?"

It is necessary in such cases to know what is the cause of the excessive perspiration, as there may be a variety of causes for such an effect, and what may be "one man's meat, another man's poison." We should advise you to consult a competent physician in such cases.

ROY W. BURCHARD, Hyattsville, Md. writes:—"No. 98 is just received, and is fully up to your high standard. The music is worth a year's subscription, if not several, and I wonder that anyone who is at all interested in the banjo should fail to have the *Journal*. I enclose 60 cents for a copy of "Gregory's Practical Fingering," as soon as it is issued.

I have followed the work through the different numbers of the *Journal*, and find it an invaluable aid to teaching and self instruction.

Speaking of *Farland's method* of trying strings to get a true one, I find this difficulty: When I have put on a string and tightened it, and I find it false, if I cut off a section and try again, the portion that was wrapped on the peg is a little frayed and worn. When the string is cut off, this portion comes somewhere between the bridge and nut, and the string does not vibrate as well. Even a kink in a new string will hurt the tone; at least, I have found it so.

Owing to this, I try a string once or twice both ways, and if it is not true, I throw it away. As you say, strings are cheap now, and one can afford to do this. Among the many bad things that can be done with a banjo, I know of nothing that is so heart-rending as to hear anyone trying to play with false strings, unless it be the frets that are out of whack.

Do you publish any other work on harmony for the banjo? If so let me know the prices."

A most excellent smaller work on CHORDS AND HARMONY FOR THE BANJO IS PART 3, of *Lee's Eclectic School*, price 50 cents.

A correspondent in St. Louis, Mo., writes:—"I have been trying for some time to get a copy of Gregory's "L'Infanta March," arranged for two banjos, and the trouble I have had, together with the fact that I know you are interested in the welfare of all banjo players, led me to write this letter to you, in the hope of your finding some way out of our present dilemma.

I dare say you know or have heard how slow St. Louis is in all musical work. Well, this applies with tenfold force on all banjo work and performers. You can get no first-class banjo music at any of our stores; all they have is an assortment of jigs, clogs, etc., and when you ask them if they have first-class banjo music, they open their eyes in astonishment, point to the jigs and say they thought that the highest class of banjo music. Another thing which disgusts a person almost beyond endurance is the quality of the strings which we have to put up with. In half the stores, when you ask for banjo strings, they give you wire strings, and then wonder why wire strings

are not just as good as gut, and bridges are just as bad. You can't get a Stewart bridge anywhere in town.

But when you want to buy a first-class banjo is where you actually realize how slow and far behind the times St. Louis dealers are. I am willing to bet dollars to doughnuts that there are not more than five Stewart (which I consider about the best) Banjos in St. Louis music stores, and three of these A. L. Ludwig has. I believe Plact has a couple, but I don't know of any more, and all of these five are the cheapest make of your instruments that they could get.

And now, Mr. Stewart, that I have plainly laid the case before you, what kind of relief can you give us? I think it would pay you to appoint some one as your agent here, to handle your goods exclusively, for you can have no idea how popular you are among St. Louis banjo players, of whom there are quite a few, I can assure you, and by whom I am delegated to write this epistle to you."

The music referred to, "L'Infanta March," by Gregory, is published for banjo and piano, with a part for second banjo, and the price of the three parts, complete, is 70 cents. There should be no difficulty experienced in getting this, or any other music we publish, as it is not difficult to order small articles by mail, and such orders are filled by return of mail. When it is not convenient to enclose the money, the amounts may be remitted in the form of U. S. postage stamps. Strings, bridges, music, books, etc., are dealt in this way, and when the dealers cannot see their way clearly to carrying our music in stock, it need not be a hindrance to players, as he is able to deal directly with the publisher. The modern banjoist should not create mountains from such molehills as this, for all will go along smoothly without the assistance of the unenterprising dealer.

"No. 98 of your *Journal* was received a few days ago, and I must say it is fully up to the times in every respect. The letter of N. S. Lagatree, on banjo clubs, and piano parts for banjeaurine, is an excellent one. Will you please give his address in full, or where a letter will reach him, in your next issue? Wishing you all the success you so fully deserve, I am and ever expect to be,

A SUBSCRIBER."

The address of N. S. Lagatree is Saginaw, Mich., No. 433 Hanchet Street.

A correspondent writes:—"Do you furnish a set of tools with your banjos?"

Each banjo is accompanied by a wrench, or key, for tightening the head, and also, if the patent, non-slipping keys are used, with a small screw driver for the same. If these appliances may be termed "a set of tools," then we may say that we furnish them.

Correspondents not familiar with modern "club music" should not make a mistake in ordering piano parts intended for banjo club music, in attempting to use these piano accompaniments for playing with the ordinary banjo, which is tuned a fourth below the banjeaurine in pitch. The piano parts, intended to go with club arrangements, are adapted in pitch to the tuning of the banjeaurine, which plays the leading parts in our banjo club music, and, of course, sounds a fourth higher than the ordinary "C" banjo. When the solo parts are played on a banjeaurine, the piano part for club may be used for "banjeaurine and piano."

The following letter is evidently a most interesting curiosity; we give it just as it came in, omitting only the name and address of the writer:—

"S. S. S., Dear Sir:—I have wrote to you about a 16 page book of pointed and comic pictorial cartoons, all bearing upon the subject of banjo playing. I have sent twice for it, but you have send me a green book with coming pictures in it. So please let me no about it, if the green book is what you have sent to me, or if it is a other. So write to me about. I have counting the pages of the green book but it is only 8 and the other book is a 16 page book. I rec'd the pictures and the book on the 16 of Feb. but not the thing I would like to have. So I will close my letter with one cent stamp."

The writer of the above is not barren of ideas, he shows some *good points*. It doth appear from what he states, that he noticed in this *Journal* an ad, offering our 16 page book of comic pictures; he receives this book, is disappointed because the paper has a greenish tint; tries again, gets another pictorial pamphlet, and is then ready to kick Stewart and himself at the same time and in the same place.

Never mind; let him not strain his suspender buttons, the earth is young yet, and all the churches have not been turned into halls of learning, nor farms into running tracks, and there is room for improvement.

In sending our worthy correspondent another "cartoon," we this time had the good fortune to send him a *yellow kid*, in place of the green-eyed monster. We have also numbered all of the 16 pages with red ink, thus proving that each of the 8 pages possesses its other end, or opposite side.

Although we invariably give, sell, or send, precisely what we represent in the advertisement, yet we may not always meet the *beau ideal* of the person who "Closes with a one cent stamp," and a change of diet may sometimes be necessary to a clear understanding.

A worthy correspondent wishes to know why it is that all music for banjo and piano is not printed in a key so that the piano parts fit this instrument, or rather, with the piano parts to suit the banjo in the D pitch?

Now, at the present time, this matter cannot be arranged to suit the requirements of all players. We might just as well, to meet the requirements of the users of banjeaurines, or the popular "banjo-banjeaurine," have all the music intended for "banjo and piano," arranged with the piano parts to suit the banjeaurine pitch, for there are just as many of the latter instruments used as the moderately-small-sized banjo, suitable for tuning in the D pitch.

On the other hand, there are many who dislike the D pitch for their larger-size banjos, as strings will not stand in damp, murky climates at this pitch, and where so many of the pieces have the "elevated bass," a lower pitch is not only advisable, but necessary. It is no great trouble for a professional accompanist to transpose a piano part, a tone higher when necessary, and it is far too expensive to publish the parts in two or more different keys. The great number of buyers of such music to-day, insist upon getting their music at the very lowest possible price, and no publisher cares to assume the expense and risk of working only for *glory* in this line of work.

Instead of the general buyer being thankful that he is able to get the piano parts all, he is usually the first to "kick" and find fault, because perfection is not reached, with the expense all upon the shoulders of the publisher.

Taking a piece with "bass to B," for instance, like "The Love and Beauty Waltzes," even with the 10½ inch banjo, when you come to pitch in D, the strain upon the bass string, upon being raised a tone higher, is too great, and then will come the wail about *bass strings being no good*, or that they *will not stand at pitch*.

Again, since the "banjo club" with the leading part rendered upon banjeaurines, has become so popular, many experienced performers look forward to the time when the smaller instrument, the banjeaurine, will become the leader also for solo playing with piano accompaniment, this would render the D pitch in piano parts useless, and would require the re-publishing of the same in a higher key.

Let some of our fault finders enter the business for themselves, and see how pleasant a task they will have on their hands in "pleasing everybody." The result will be that they will wind up by pleasing nobody.

The following extract is taken from the somewhat silly letter of a would-be smart Aleck. It seems that he sent for some strings; never having heard from him before, he gets in reply a business-like notice, asking for remittance of the proper amount.

Here is his reply:—"I received your catalogue and *Journal*, and I read the *Journal* through carefully. I am sure it is a great pity that you have so

much business on hand that you cannot waste your time on such orders as mine."

(This sounds more like the language of a woman, with ut business experience, than coming from a man; but no one can tell from the letter.)

I also read in your *Journal* that correspondents would please enclose remittances for small orders. I have always been in the habit of receiving my goods before I pay for them, as I find that some dealers are not always willing to do the square thing, once they get their hands on a little change. I am sure I am glad for you that you have so much bize that it doesn't pay to bother with such small ones. However, there are other places worthy of patronage, etc., etc."

When a party sits down to write such a letter as the foregoing, he, she or it concocts an extremely unwise action.

Our rules for doing business are plainly printed in our illustrated catalogue and in the *Journal*, the correspondent speaks of.

A little reflection should convince the writer that a business concern like this, doing a mail business with all parts of the country, and which has been in the same line for score of years, could not carry on a robber business, such as he, she or it complains of, without being speedily brought to time.

So our disgruntled correspondent need not get the fidgets over such matters, as there is little, if any, chance of our keeping his or her 50 or 75 cents, and giving nothing in return for it, nor is there any danger whatever of our being induced to fill such orders without receiving remittance with the same.

Our standing and manner of doing business can easily be ascertained from the "mercantile agencies," and hence, "enough said."

T. L. SNYDER, of the Twin City Mandolin Club, St Paul, Minn., wants some more music like *Love and Beauty Waltzes*, for banjo club. We do not blame him. "Love and Beauty" is a gem, and there are few others as good. Such pieces are not to be had for the asking, and are the outgrowth of pure musical inspiration. The manner in which this, and other compositions by Armstrong have been pirated in England among the snyde banjo clubs, should, in itself, prove the merit of the works of this composer. His "Queen of the Sea" Waltz is about equal to it without there being a sameness.

"A Banjo Student" writes:—"Is there any rule for determining the position on the head of a banjo for the bridge? I do not mean as to the frets, of course, for I am aware that the twelfth fret should be half way between the nut and the bridge; but is there any rule for getting at the proper place for the bridge to stand before the fretting has been planned for?"

Regarding this question, it has been discussed and appears in the appendix to the *American Banjo School*, entitled "Observations on the Banjo and Banjo Playing."

F. B. Converse, one of the most intelligent of the early writers on the banjo, gave it as a rule, that the bridge should occupy a position from the extreme, equal to one-third the diameter of the head. This, however, seems to have no basis as an arbitrary rule, and has never been adopted as such.

Banjo makers depend upon the ear to determine the position, and we have found that in banjos for stroke or thimble playing, that about one-quarter the diameter of the head, was more likely to be the safe rule, than one third the diameter of the same. In fact, a longer and less tense string is more favorable to the old-fashioned form of stroke manipulation, but for modern "picking," or guitar style, the bridge may be set rather nearer to the fingerboard, being careful to guard against extremes.

The taste and hearing of the maker and player has a good bit to do with determining the position of the bridge, though, of course, its position cannot be changed after the instrument has once been fretted. In our modern "Special Thoroughbred," and "Twentieth Century" Banjos, the dimensions have been taken with a view to having 22 frets taken by the fingerboard, and the position of the bridge made to conform thereto, the dimensions of the rim and neck, of course, being consulted in the manufacture of the instrument, to allow for this result. Now,

if we should take a banjo with 12 inch rim, and attempt to place the bridge so that the 22nd fret might be got upon the fingerboard, we would at once find out that the position of the bridge came so near to the center of the head, that the tone was greatly impaired, and the large rim of less practical use than a smaller one. Experience has, therefore, demonstrated the fact that a rim 10 or 10½ inches in diameter was a better proportion with a 19 inch neck, for a 22 fret, or three octave banjo; another popular size being 11 inch rim, with 19½ inch neck.

It is needless, perhaps, to say that many banjos of precisely the same size and dimensions may be constructed, and yet be entirely unlike in *quality of tone*. In the construction of a banjo, there are not alone the strings, head and fretting to be considered, but also the *metal*, its quality, thickness and temper; the *wood*, etc.; in fact, there is vastly more to be learned about banjo manufacture than a novice for a moment would suppose possible. "Live and learn" is a good maxim.

The publisher of the *Journal* cannot undertake to insert "puffs" and notices of music, sent by publishers, who do not insert advertisements of the same. Not only is the printing and postage on the *Journal* an item of considerable expense, but we have not got space to spare to insert *one tenth* part of the free notices desired.

Question by P. S. T.:—"What do you think of a five-footed bridge for a banjo?"

We are not inclined to waste much time in thinking over it. A long experience has proven that the more feet the bridge has to rest upon on the elastic calf-skin head, the less "grip" it will have, and the more readily it will slip. So far as we can see, the vibrations are no better than with but two feet, and yet the "five footer" costs more to construct, and the banjo player must pay more money for such a bridge. Perhaps with the "zither jo" and *wire strings*, the five-foot bridge may come into play, as a strong and light bridge would naturally be required. It may be, that one of these days, a five-foot bridge, with a reed in each of the feet will be invented, thus combining a reed organ with a stringed instrument.

The five foot bridge, as it is, must have a "go," for it is a certain novelty.

ASPIRING PUBLISHER:—Those who are kind enough to mail us copies of their musical compositions, requesting notice, would say that it is impossible to grant their request, unless the music is advertised herein, and our lowest advertising rates are \$1.50 per inch, each insertion. The *Journal* costs far more to print and circulate than is returned from subscriptions, and publishers who suppose that we should carry on a publication, and spend years of time in building up a circulation for the same, spending money, and devoting much hard work, for over eighteen years to the object, and then give the advertising space for nothing, seem to be possessed of somewhat vague ideas regarding such matters.

We have had several years experience in advertising in famous publications, and, we long ago, found out, that nothing was to be obtained in this line free of charge.

Advertising in other papers that cannot possibly reach one tenth the number of banjo, mandolin or guitar players that the *Journal* reaches, costs anywhere from 25 cents to \$1.00 per line; and so far as music publishing is concerned, it may safely be assumed that for every dollar expended in the cost of publishing a piece of music, it is going to cost \$10.00 for advertising. Publications that are not advertised simply dry up.

STUDENT. "I have been playing the piano for some time, and have lately taken up the banjo. Will you explain why it is that I cannot get any strings up to pitch? Every time I try to tune the first string to "B" with the piano, the string breaks before I get it anywhere near the desired pitch."

Answer. The mistake our correspondent makes is in attempting to tune the banjo strings to a pitch corresponding with the musical notation for the instrument. Both the banjo and the guitar, practically sound an octave lower than the notation indicates. The banjo is usually tuned to "C," that is, the note

"A," as per notation, is tuned to the pitch of "C," with piano. This is fully explained on page 48, of the book called "*The Banjo*," and again in the *Appendix* of the "*American Banjo School*," where much care has been taken to make the subject entirely clear to the reader. A copy of each of these books will be forwarded to any address by mail, upon receipt of \$1.50. We will also furnish a "*Banjo Tuner*," giving the **FIVE NOTES** for tuning the strings of the banjo—a splendid thing for beginners—for 50 cents.

Some time ago we had something to say concerning the prevailing ignorance in the music trade on the subject of banjos, and the comparatively little that is known concerning it, by many of the would-be teachers and "professionals." The following extract, from a letter recently received, is a case in point. The writer of the following is neither a "professional" nor a "music dealer," yet, it comes from one who assumes to instruct a few pupils. The matter in question is a banjo sent to us for repairs—that is, to have a new head put on—and the work being *in a hurry*, sufficient time could not be allowed for the stretching of the head, hence the remarks about the strings being "too close to the rim, stops all the sound," head "lowered below the rim," "head a good one, but put on wrong," etc., etc.

(HERE IS THE LETTER :)

"My banjo arrived to-day, but I am sorry to say that it is not all right. When I sent you the instrument the head was even with the rim, but when the new head was put on, it was lowered below the rim, and also the neck was lowered, which puts the strings too close to the rim, and any string played on below the eighth fret touches the rim and this stops all the sound of the string.

"If you will take the instrument and strike the 9th or 10th barre you will see what I mean.

"I have shipped the instrument to you to-day and would like to have the fault remedied.

"I do not suppose there will be any charges, but if there are any let me know.

"I found the peg all right and the head to be a very good one, but put on wrong, I think."

One is inclined to wonder when banjoists will begin to wake up and learn a little about the instruments they play. There was a time when the "simple method" teachers did all in their power to keep their pupils in ignorance concerning the instrument, so that a dollar or so extra could be gotten by extra repairs, etc., but this was not calculated to advance the banjo any, and since the advent of this *Journal* we have had a different state of affairs.

* * * * *

What seems to be wanted now is a more highly advanced BANJO SCHOOL, where pupils can not only receive the proper individual attention, but where lectures will be delivered, say, once per week, and classes in this way instructed in what pertains to the instrument.

A school of this kind would make the first step in advance of the times. Who will be the one to take the initiative?

Piano Parts for Banjo Club Music.

(Published by S. S. STEWART.)

These piano accompaniments are published in keys to suit the pitch of the banjeaurine, and may be used to accompany the solo part on that instrument, or for the banjo club arrangement.

AMPHION MARCH, Stewart.....	\$.25
DREAMS OF DARKIE LAND, Heller.....	.25
LOVE AND BEAUTY WALTZES, Armstrong.....	.40
FORTUNA WALTZ, Armstrong.....	.25
ROSEDALE WALTZ, Folwell25
ARION MARCH, Folwell25
NORMANDIE MARCH, Armstrong.....	.25
HEROIC MARCH, Armstrong.....	.25
IMPERIAL MAZOURKA, Armstrong.....	.25
GAJOP, THE BOHEMIANS, Heller25



FRANK MEYER, Wheeling, W. Va., writing, under date of January —, says:—"The writer's attention has been called to a new *Simplified Method* for guitar, published by one H. S. Stewart. Despite the claim that the proper rhythm and expression is indicated, I find that it is merely an expression, by one line, of the old simplified banjo method, which the *Journal* has done so much towards killing."

"The publishers are making a strong appeal to favor, and I have no doubt, will do considerable toward *elevating* the instrument on the downward journey, especially among that class of plunkers whose ideal *guitarist* is a negro armed with a steel-strung jangle-trap, tuned more or less Spanish, and which he manipulates with the second finger of his left hand, and a mandolin pick. I have three reasons for writing this: First, I am disgusted; Second, I love the guitar; Third, I despise *fakirs*."

C. H. HENKEN, Brooklyn, N. Y., writes, that the \$15.00 Stewart Mandolin he purchased "is a *beauty*, and the tone is superb."

WILL E. COLLUM, Great Falls, Mont., writes:—"I have played several mandolins, but for one priced up to \$40.00, I give your \$15.00 one a rating far above any other, for accuracy of tone and finish."

GEOEGE BAUER, of 1016 Chestnut Street, Philadelphia, Pa., has several competent mandolin and guitar makers working for him, and is turning out some fine instruments. His trade seems to be on the increase, and we are glad to see it.

E. H. FREY, the popular orchestra conductor and composer, of Lima, O., writes:—"I have received several letters from parties, in regard to arranging piano parts. I cannot do any writing at present, however, as I am kept busy with orchestra work and teaching. This is the busiest season I've yet had in Lima. We play every night, except Sunday. I thank you for referring to me, and may be able to do more of this work later on."

ARLING SHAEFFER, the guitarist, has a very large following in Chicago, where he is busy with guitar and mandolin pupils, day and evening.

Paul Eno, T. J. Armstrong, Miss Emily Hastings and other teachers, in Philadelphia, have a goodly number of mandolin pupils, besides the banjo pupils they at all times teach.

As mandolins have been made for 200 years, or so, in Italy, we don't want to set up our young American instrument, the banjo, to ride over the head of the old lady of 200 years' experience. But "blood will tell," and the young American instrument is gaining on the old lady very rapidly.

Hurrah! for young America.

The *Journal* will soon contain a new mandolin and guitar composition by Signor G. Podenzana, now in Australia.

Mr. Paul Eno has recently published the "Slippery Quaker" Patrol (mandolin club); address him, 1016 Chestnut Street, Philadelphia.

WALTER JACOBS, the Boston teacher and writer, is making an international reputation for his guitar studies.

The *Journal* is destined to make more of a specialty of mandolin club music hereafter, in connection with banjo club music.

It is proposed to publish music for *first and second mandolins, mandola, guitar and piano*. The first mandolin part, only, will appear in the *Journal*, and those who are interested can purchase either the piano part, or any of the other parts, after trying it in the *Journal*. The *mandola* parts spoken of will be written for the large size *mandola*, tuned an octave below the *mandolin*, as it is believed that this is the coming instrument among *mandolin* clubs.

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" banjo club, seven parts.....	1.50
" banjo club, with piano accompaniment.....	1.85
" banjeaurine, banjo, and piano.....	.95
" guitar solo, arranged by Walter Jacobs.....	.50

N. B.—The piano part in G goes with the arrangement for CLUB, where the banjeaurine plays leading part; if the parts are desired to be used for "banjo and piano" without banjeaurine, the piano part in G must be used. There are two separate and distinct piano parts, one in G, for banjo, the other in C, for banjeaurine or club.

S. S. STEWART, Publisher.

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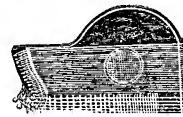
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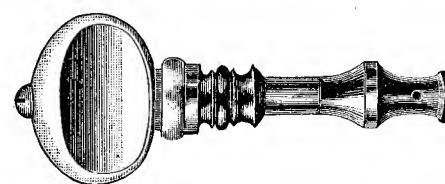
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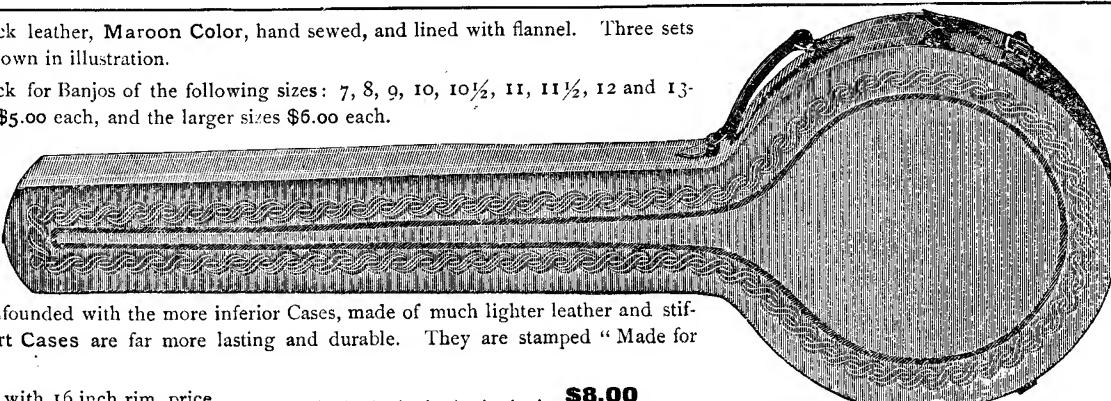
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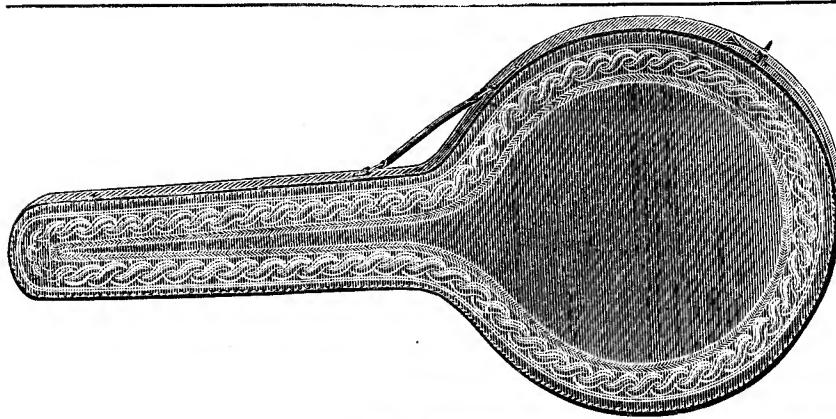
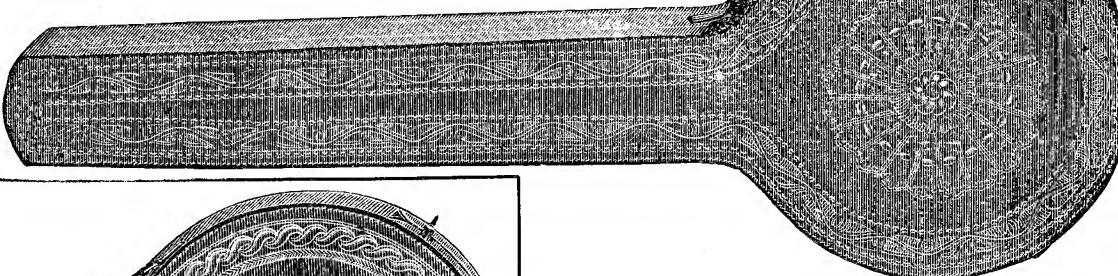
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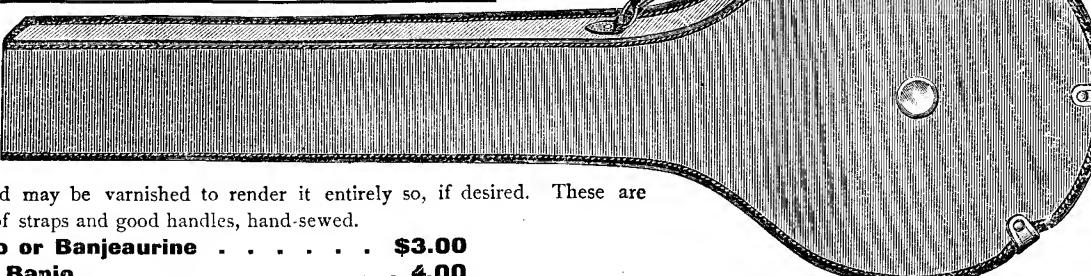
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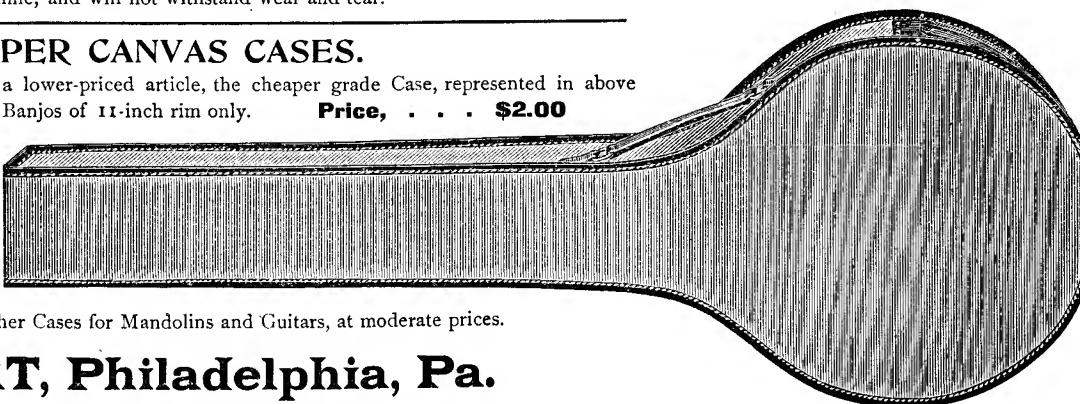


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